

Each word has its own special interest. The importance to dramatic history of a well-known passage in the Epistle to PANDOSTO is discussed in the Introduction. Colson's language is chosen by Green from some of his earlier writings and Green has used the text of PANDOSTO. The results are illustrated in the Commentary. Green's edition is to be introduced in the Commentary, and an Appendix suggests a new edition of it.

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in partial fulfilment of the requirements
for the degree of Doctor of Philosophy in
the University of Birmingham.

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SYNOPSIS

The Shakespeare Institute and the University of Alabama are working together on the preparation of a new edition of the works of Robert Greene, the need for which has long been recognised. As a contribution to the project, this dissertation presents Perymedes the Blacksmith and Pandosto edited according to the principles laid down by the General Editors, I.A. Shapiro and Johnstone Parr. Both works are furnished with Bibliographical and Literary Introductions and a Commentary, as recommended in the Instructions to Editors.

Each work has features of special interest. The importance to dramatic history of a well-known passage in the Epistle to Perymedes is discussed in the Literary Introduction. Collation of passages adapted by Greene from some of his earlier writings has thrown light upon the text of Perymedes; the results are discussed in the Commentary. Greene's euphuistic lore is investigated in the Commentary, and an Appendix suggests a new source for some of it.

The complicated literary background of Pandosto is discussed in the Literary Introduction, where a new source in Greene's own writings for parts of Pandosto is also pointed out. As the Bibliographical Introduction helps to show, Pandosto was phenomenally popular: a section of the Literary Introduction discusses this popularity. An Appendix provides information about works deriving from Pandosto, and also suggests that a lost play supposed to have been adapted from Pandosto was in fact the earliest version of The Winter's Tale to be performed after the Restoration. Another Appendix gives the text of the apocryphal poem associated with Pandosto.

LIST OF ABBREVIATIONS

- A. Applegate) J. Applegate, Catalogue of Classical Allusions in the Works of Robert Greene (typescript dissertation in the library of the Shakespeare Institute).
- Abbott E.A. Abbott, A Shakespearian Grammar, 1870, repr. 1887.
- Allen Don Cameron Allen, 'Science and Invention in Greene's Prose', P.M.L.A., Vol. LIII, 4 (Dec. 1938).
- Arber E.A. Arber, Transcript of the Registers of the Stationers' Company, 1554-1640, 1875-1894; repr. New York, 1950.
- Bullough G. Bullough, Narrative and Dramatic Sources of Shakespeare, Vols. 1-3, 1957-1960.
- Carroll, Animal Conventions W.M. Carroll, Animal Conventions in English Renaissance Non-religious Prose, 1550-1600, New York (1954).
- Cooper, Thesaurus T. Cooper, Thesaurus Linguae Romanae et Britannicae, 1578 (references are to the Dictionary Historicum et Poeticum which forms the second part of this work).
- D.N.B. Dictionary of National Biography, ed. L. Stephen and C. Lee, 1885-1900, repr. 1937-8.
- McKerrow R.B. McKerrow, Printers' and Publishers' Devices in England and Scotland, 1485-1640, 1949.
- Morrison's Index P.G. Morrison, Index of Printers, Publishers and Booksellers in STC, 1950.
- O.E.D. J. Murray, ed. A New English Dictionary, Oxford, 1888-1928, 10 vols.
- Pliny Pliny, Natural History, ed. and tr. H. Rackham 1938-10 vols.
- Pruvost R. Pruvost, Robert Greene et ses Romans, Paris, 1938.

STC A.W. Pollard and G.R. Redgrave, ed., A Short-
Title Catalogue of Books Printed in England,
Scotland and Ireland, 1475-1640, 1950.

Tilley M.P. Tilley, A Dictionary of the Proverbs in
England in the Sixteenth and Seventeenth
Centuries, Michigan, 1950.

References to Shakespeare's works are to the Globe edition.
Quotations from other writers are given as they appear in
the edition cited, except that long 's' is not retained.

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PERIMEDES' INTRODUCTION (3)

PERIMEDES' INTRODUCTION

2) 2nd ed. 1847

Now, when I should write him for his books a book
intended Perymedes the black smith,
I have said that he procure the
same to be licensed and authorized
to the prints, before he put the same
to hands to be printed.

PERYMEDES¹ THE BLACKSMITH

1847

3) 3rd ed. 1847

4) 4th ed. 1847
5) 5th ed. 1847
6) 6th ed. 1847
7) 7th ed. 1847
8) 8th ed. 1847
9) 9th ed. 1847
10) 10th ed. 1847
11) 11th ed. 1847
12) 12th ed. 1847
13) 13th ed. 1847
14) 14th ed. 1847
15) 15th ed. 1847
16) 16th ed. 1847
17) 17th ed. 1847
18) 18th ed. 1847
19) 19th ed. 1847
20) 20th ed. 1847
21) 21st ed. 1847
22) 22nd ed. 1847
23) 23rd ed. 1847
24) 24th ed. 1847
25) 25th ed. 1847
26) 26th ed. 1847
27) 27th ed. 1847
28) 28th ed. 1847
29) 29th ed. 1847
30) 30th ed. 1847
31) 31st ed. 1847
32) 32nd ed. 1847
33) 33rd ed. 1847
34) 34th ed. 1847
35) 35th ed. 1847
36) 36th ed. 1847
37) 37th ed. 1847
38) 38th ed. 1847
39) 39th ed. 1847
40) 40th ed. 1847
41) 41st ed. 1847
42) 42nd ed. 1847
43) 43rd ed. 1847
44) 44th ed. 1847
45) 45th ed. 1847
46) 46th ed. 1847
47) 47th ed. 1847
48) 48th ed. 1847
49) 49th ed. 1847
50) 50th ed. 1847
51) 51st ed. 1847
52) 52nd ed. 1847
53) 53rd ed. 1847
54) 54th ed. 1847
55) 55th ed. 1847
56) 56th ed. 1847
57) 57th ed. 1847
58) 58th ed. 1847
59) 59th ed. 1847
60) 60th ed. 1847
61) 61st ed. 1847
62) 62nd ed. 1847
63) 63rd ed. 1847
64) 64th ed. 1847
65) 65th ed. 1847
66) 66th ed. 1847
67) 67th ed. 1847
68) 68th ed. 1847
69) 69th ed. 1847
70) 70th ed. 1847
71) 71st ed. 1847
72) 72nd ed. 1847
73) 73rd ed. 1847
74) 74th ed. 1847
75) 75th ed. 1847
76) 76th ed. 1847
77) 77th ed. 1847
78) 78th ed. 1847
79) 79th ed. 1847
80) 80th ed. 1847
81) 81st ed. 1847
82) 82nd ed. 1847
83) 83rd ed. 1847
84) 84th ed. 1847
85) 85th ed. 1847
86) 86th ed. 1847
87) 87th ed. 1847
88) 88th ed. 1847
89) 89th ed. 1847
90) 90th ed. 1847
91) 91st ed. 1847
92) 92nd ed. 1847
93) 93rd ed. 1847
94) 94th ed. 1847
95) 95th ed. 1847
96) 96th ed. 1847
97) 97th ed. 1847
98) 98th ed. 1847
99) 99th ed. 1847
100) 100th ed. 1847

¹Although the spelling 'Perimedes' occurs on the title-page of the first edition, 'Perymedes', which is the form in the head-title and, generally, in the text, is adopted for references to the work in this edition.

BIBLIOGRAPHICAL INTRODUCTION (A)

Entries in the Stationers' Register.

a) 29^o die Marcij [1588]

Edw: white. Alowed vnto him for his Copie a booke
intytuled Perymides the black smith,
Vppon Condiçōn that he procure the
same to be Lycenced and aucthorised
to the printe, before he put the same
in hande to be Prynted.

[Liber B, 227v; Arber II, 488]

b) 29 Iunij 1624. R, Ia 22^o

M^r Alldee
[Block entry]

Assigned oū to him all the estate
of M^{rs} White in the Copies herevnder
mençoed by Consent of a Court... x^s

...

Pyremedes the blacke smith

[Liber D, 82; Arber, IV, 120]

BIBLIOGRAPHICAL INTRODUCTION (B)Bibliographical Description of the early edition.

A, 1588 (STC 12295)

Copies located: Bod. (Malone 575; has some manuscript notes and alterations, probably by Malone).

BM (C.116. b. 12.)

HEH (Steevens--Roxburghe--Heber--Freeling--Britwell; margins cropped)

Title-page: PERIMEDES / swash P,R and D 7 / The Blacke-Smith,
 / A golden methode, how to vse / the minde in pleasant
and pro- / fitable exercise: / Wherein is contained
speciall principles fit for the / highest to imitate,
 and the meaneft to put in practise, / how best to spend
the wearie winters nights, or the / longeft summers
 Euenings, in honeft / and delightfull recreation: /
 Wherein we may learne to auoide idleneffe and wan- / ton
scurrilitie, vvhich diuers appoint as the end / of their
 pastimes. / Heerein are interlaced three merrie and
neceffarie / discourses fit for our time: with certaine /
pleasant Histories and tragickall tales, which / may breed
delight to all, and offence / to none. / Omne tulit
punctum, qui miscuit vtile dulci. / [Type orn.] /
 LONDON / Printed by Iohn Wolfe, for / Edward White. 1588.

Collation: 4^o, A-H4 [-H4], 32 leaves unnumbered.

HT: B1, [-Ornament: Scrollwork supported by central figure, with leaves and leaping beasts] / Perymedes.

Contents: A1: Title (verso blank)

A2: Dedication 'To the Right wor^{sh}ip. Geruis Cliffton / E^squire', signed 'Robert Greene.' / [-type ornament]

A3: Address to the Readers: '[-Row of type ornament] / To the Gentlemen readers, / Health.' signed 'R. Greene.' / [-Ornament: death's head with crossbones framed: flanked by bird figures having human heads, with scroll-work and leaves.]

A4: Commendatory lines '[-Row of type ornament] / Au R. Greene Gentilhōme, / Sonnet.' signed 'I. Eliote.' (verso blank)

B1: HT. Text begins.

B2: 'The first nightes discourse.'

On D2v: 'The second nightes discourse.'

On E3: 'The third nightes exercise.'

G4: Text ends, followed by 'If the rest of they^r discourses happen into my / hands, then Gentle-men looke / for Newes.'

G4v: Prose letter from 'William Bubb Gentleman, to his / freend the Author.' [-the letter refers to the verses printed on H1 - 3] signed: 'Thine William

Bubb. After a line composed of two equal-sized ornaments side-by-side: Prose note headed 'The Author.'

[/ends on H1_] signed 'R.G.' / [Rule_]

On H1: Supplement of verses and prose passages begins.

H3v: Supplement ends. 'FINIS.' / [Triangular scroll-work ornament, apex downwards_]

RT: Perymedes the [swash P_] / Black Smith. [swash B_]

'Perymedes' [rom. P_] E4v, H1v, 2v;

'Perymedes [swash P_] / ' B3v, 4v;

'Back Smith' G3;

'Perimides the Black Smith.' [swash P and B_] H3v;

'Black Smith' H3 [HEH only_]

Note: no RT on B2, G4v.

CW: A2: hir (her) B3v: a medicine (a medecine)

C1: enrich (inriche) D1v: howe (how)

E1: Tailor (Taylor) E2: prowd (proud),

F3: momen- (momentary) G2v: mar- (marriage:)

H2: Faire (FAire [ornamental F_])

H2v: Phillis (PHillis [large P_])

Note: CW omitted A2v, 3v, 4; B1v; G4.

Signatures: Sigs. 3 (+B4) b.l.caps. (AH3, H1, rom. caps.; A2, ital.caps..) with rom. numerals (AEFGH2, AEFGH3, arabic).

Note: D3 missigned C3.

Type-faces: Dedication: italic, with some roman.

'To the Readers': roman, with some italic.

Commendatory lines: italic.

Text: black letter, with some roman and italic;
roman for poems, with some italic.

Side notes: roman.

Supplement: roman for William Bubb's letter and the
poems; italic for letter signed 'R.G.'; black letter
for prose passages.

Modern Editions.

J.P. Collier, ed., Miscellaneous Tracts, temp. Eliz. and
Jac. I, London, 1870

A.B. Grosart, ed., The Life and Complete Works of Robert
Greene, The Huth Library (London 1881-1886), VII, 1-93

Present edition: based on A, all known copies collated.

Note: Collier's copy text must have been A. He makes many
emendations, especially of punctuation, and gives no notes.
Grosart's copy text was A, too; he claims to have used the
Bodleian copy. He makes many silent emendations. His
combined textual and literary commentary is usually inadequate,
though occasionally helpful.

Some of the poems have been reprinted separately in modern collections, such as that of J. Churton Collins. These editions are referred to in the Commentary where necessary.

For the first edition, that of 1505, there are several copies known: one in the Bodleian Library, one in the Bodleian Library and the other in the Bodleian Library. There is no reason to doubt that this was the first edition. On March 22, 1506 it was entered in the Stationer's Register to Edward White, as containing that a license to print.

1. See *Stationer's Register*, 1506, p. 1.

The title-page tells us that it was written by the poet John Milton. On June 25, 1634, the original manuscript was deposited in the Bodleian Library. The original manuscript was deposited in the Bodleian Library, but there is no evidence of any later edition.

The earliest copies of *A. M.* have the last leaf blank, and were probably blank. Otherwise they are perfect. The first copy has suffered partial destruction, and the second narrow section of some of the side pages. The first copy is of the year. The printing was in the Bodleian Library. There are two editions, the first of 1505, p. 7, 19, and 'the first', p. 19, and the second of 1506, probably composed of a series of 'the first' of 1506.

BIBLIOGRAPHICAL INTRODUCTION (C).

Bibliographical Analysis.

Perymedes the Blacksmith survives in only one early edition, that of 1588, here designated A. Three copies are known: one in the British Museum, another in the Bodleian Library and the third in the Huntington Library. There is no reason to doubt that this was the first edition. On March 29, 1588 it was entered in the Stationers' Register to Edward White, on condition that a licence be obtained.¹

1. See Bibliographical Introduction (A), p.ii

The title-page tells us that it was printed for him by John Wolfe. On June 29, 1624, the copyright in this and other works was assigned from Mrs White (i.e. Mrs Edward White, daughter-in-law of the original publisher) to Edward Aldee, but there is no evidence of any later edition.

The extant copies of A all lack the last leaf (H⁴), which was probably blank. Otherwise they are perfect, except that the HEN copy has suffered marginal cropping, which has removed narrow sections of some of the side notes in the earlier part of the work. The printing was of normal competence for the period. There are some obvious misprints (e.g. 'neighbomrs', p.7,19, and 'the the', p.49,5) and other readings that are probably compositor's errors (e.g. 'ioyes' for 'toyes',

p.32,3). A number of letters failed to print, presumably through faulty inking; this is especially noticeable on Sig. F4 of the BM copy. Sometimes the type has shifted, probably because of the dropping of a letter; for instance, on Sig. H1 the HEH copy reads 'answer' and the other copies 'aswer', with a space before the 'a'. The Collation Appendix² to this edition records all press-variants.

-
2. When a letter, present in one copy, has simply failed to print in another, this is not classed as a press-variant.
-

Collation of the three copies of A revealed no substantive press-corrections, though there are some variants in accidentals. The inner forme of sheet A shows what seems a normal example of irregularities corrected during the printing:

	BM, Bod.	HEH
Sig. A2, 1.4 (p.1,3)	<u>init.</u> N	<u>init.</u> <u>N</u> <u>inverted</u>
Sig. A3v, 1.2 (p.4,2)	either	£ither

Here it would seem clear that the HEH copy has the uncorrected state.

The inner forme of sheet C, however, raises problems. The variants may be set out thus:

	HEH, Bod.	BM
Sig. Clv, 1.23 (p.23,18)	solitarie	solitariε
	BM, Bod.	HEH
Sig. C4, 1.26 (p.34,17)	teare	teareε

It may be seen that the sheet exists in three different states. The simplest hypothesis to account for this would be that there was originally an error in composition of one of the words and that some sheets were printed before it was noticed; that this was corrected and more sheets were printed until a letter in the other word was 'pulled' or 'dropped', and a greek 'e' inaccurately substituted in the remaining sheets. This may be represented thus:

HEH	Bod.	BM
solitarie	solitarie	solitariε
teareε	teare	teare

- or in precisely reverse order of copies.

This coincidence on one sheet of two distinct examples of the same variant but in reverse sequence may seem surprising. It has been shown above, however, that the trouble was apparently taken to correct a greek 'e' on Sig. A3, and that dropped letters are not uncommon in this text. These facts make the coincidence a little less startling. Two

affects the text.

In writing Perymedes, Greene repeated lengthy passages from some of his earlier publications, with a minimum of alteration.³ Some of these passages appear too in Pandosto,

3. See Literary Introduction, p. xxxviii.

which was probably written later than Perymedes, but there most are demonstrably taken not from Perymedes but from the earlier work.⁴ All such passages in Greene's works both

4. See Commentary to pp. 32,2-8; 32,15 - 33,14; 33,25 - 35,2; 36,17-20; 37,6-19; and 73,21 - 74,1.

earlier and later than Perymedes have been collated in the preparation of this text. The original printings of these passages clearly cannot have the authority of a copy text for Perymedes: Greene has often made obviously deliberate alterations. But the other versions can be of great assistance. They have provided authority for corrections of manifest errors, as at p. 60,13, and have corroborated editorial suspicion of readings in other passages, as at p. 32,3. These, and other divergences where the correct choice is less obvious but which are nevertheless of interest, are noted in the Commentary, e.g. to p. 69,15. It has seemed reasonable to suppose that Greene prepared his manuscript

with less than ideal care, making normal errors of transcription. Nevertheless, in the preparation of this text emendations have been made on a conservative interpretation of the principles laid down in the Instructions to Editors of the Works of Robert Greene. The editor has sometimes chosen to leave a doubtful passage in his copy text as it stands rather than make a wholly conjectural emendation. In such cases (e.g. p. 23,8-10) apology and comment are offered in a note.

LITERARY INTRODUCTIONThe Preliminary Matter

Perymedes has as preliminary matter a dedication to Gervase Clifton and an Epistle 'To the Gentlemen readers', both by Greene, and a poem in commendation of Greene written in French by John Eliot. These are discussed in the Commentary. However, one passage in the epistle (p. 3,9 - p. 4,11) is so important in relation to Greene's life and to some aspects of the drama of his day, and at the same time so obscure, that its larger implications are discussed here:

[p.3,27]

'I

keepe my old course, to palter vp some thing in Prose, vsing mine old poesie still, Omne tulit punctum, although latelye two Gentlemen Poets, made two mad men of Rome beate it out of their paper bucklers: and had it in derision, for that I could not make my verses iet vpon the stage in tragicall

[15]

buskins, euerie worde filling the mouth like the faburden of Bo-bell, daring God out of heauen with that Atheist Tamburlan, or blaspheming with the mad preest of the sonne: but let me rather openly pocket vp the Asse at Diogenes hand: then wantonlye set out such impious instances of

[20]

intollerable poetrie, such mad and scoffing poets, that haue prophetically spirits as bred of Merlins race, if there be

[p.4,1] anye in England that set / the end of scollarisme in an English blanck verse, I thinke either it is the humor of a nouice that tickles them with selfe-loue, or to much frequenting the hot house (to vse the Germaine prouerbe)

[5] hath swet out all the greatest part of their wits, which wasts Gradatim, as the Italians say Poco à poco. If I speake darkely Gentlemen, and offend with this digression, I craue pardon, in that I but answere in print, what they haue offered on the Stage...'. .

The first fact to emerge is that Greene's use of the motto 'Omne tulit punctum qui miscuit utile dulci' had been publicly derided. This enables us to go some way towards discovering the date of the attack. As far as is known, Greene had used the quotation as a title-page motto not more than three times, and possibly only twice, before the publication of Perymedes. The first occurrence, which seems too early to be the immediate occasion of the attack, is on the title-page of Arbasto, entered on the Stationers' Register on August 13, 1584, and published during the same year. It does not occur again until the title-page of Penelope's Web, entered on June 26, 1587: the earliest extant edition is undated, but its most recent editor believes it

to have followed soon on entry.¹ Greene's next published

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1. Penelope's Web, ed. D.F. Bratchell (typescript dissertation of the University of Birmingham), Introduction, p.ii.
-

work was Euphues his Censure, entered on September 18, 1587, and printed during the same year. This carried a different motto: 'La habentur optima quae et Iucunda, honesta et utilia'. This may be because 'Omne tulit punctum' had meanwhile been derided; if so, it would mean that the attack on Greene could be dated between June 26, 1587, when Penelope's Web was entered, and the end of that year,² by which time

-
2. which of course by the old system of dating, could extend to March 24 of the year following.
-

Euphues his Censure had been published. There are, however, two reasons why this hypothesis does not carry much weight; one is that as Greene had used 'Omne tulit punctum' only twice before, it was not to be expected that he should automatically use it on the title-page of Euphues his Censure; the other is that no reference to the attack is made in that work.

The possibility has also to be borne in mind that Pandosto appeared before Perymedes. Pandosto was published in 1588,

and it is not absolutely certain that the entry in the Stationers' Register on July 1 of that year of a book called 'the complaint of tyme' to the publisher of Pandosto does refer to that work.³ It too bears the same motto.

3. See Pandosto, Bibliographical Introduction, pp. xxx-xxxi

If it had appeared before the attack, this would mean that the motto would be more firmly associated by the public with Greene, which would give greater point to its use as an element in that attack. It may also be considered that Greene's phrase 'vsing mine old poesie still' in Perymedes (p. 3, 10-11) would be more appropriate if he had used the 'poesie' in the work preceding Perymedes than if he had temporarily dropped it as a result of the attack, and that the probable interval of about six months between the publication of Euphues his Censure and Perymedes would mean that a reference in the latter work to an attack that had occurred before the publication of the former would be less than topical.

Presumably the reason the motto was used as the basis of the attack was that Greene's detractors considered that his implied claim to mingle instruction with delight was presumptuous. It is clear that the attack occurred in a play (p. 4, 8-9: 'I but answere in print, what they haue

offered on the Stage') written by two men, presumably in collaboration (p. 3,10-13: 'vsing mine old poesie still, Omne tulit punctum, although latelye two Gentlemen Poets, made two mad men of Rome beate it out of their paper bucklers: and had it in derision...'). Neither the play nor its authors have been identified. Many plays of the period have of course been lost: Harbage⁴ records that of

4. A. Harbage, Annals of English Drama, 1940, pp.46-9.

thirty-three known plays dated (mostly conjecturally) 1586-8, fifteen have not survived. The phrase 'Gentlemen Poets' (p. 3,12) and the later references to 'scollarisme' (p. 4,1) and 'phantasticall schollers' (p.4,9-10) may suggest that Greene's detractors were men of some education and standing. It is possible that the play was a University satire such as the Latin comedy Pedantius in which Gabriel Harvey was satirised at Cambridge, c. 1581,⁵ or those

5. See F.S. Boas, University Drama in the Tudor Age, Oxford, 1914, pp.151-6.

referred to, along with Pedantius, by Nashe: 'Let him [i.e. Gabriel Harvey] denie that there was a Shewe made at Clare-hall of him and his two Brothers, called,

Tarrarantantara turba tumultuosa Trigonum,
Tri-Harueyorum, Tri-harmonia.

Let him denie that there was another Shewe made of the
 little Minnow his Brother, Dodrans Dicke, at Peter-house,
 called,

Duns furens. Dick Haruey in a frensie.⁶

6. Have with you to Saffron-Walden, in Works, ed. R.B.
McKerrow, 1904-10, III, 80.

It has to be admitted, however, that nothing has been discovered about the name of the play, its authors or the place and circumstances of its performance.

Apparently the deriding of Greene's motto occurred in a scene where 'two mad men of Rome beate it out of their paper bucklers', but we cannot be sure what happened. Did two men carrying shields made of paper and inscribed with the motto fight a duel in which the 'shields' were deliberately torn? This is one possible interpretation. We do not know whether it was significant that the men were 'of Rome'.

Another detail we learn of the play is that it had derided Greene's ability to write serious dramatic verse: the authors, he says, 'had it in derision, for that I could not make my verses iet vpon the stage in tragicall buskins.'

It has been suggested⁷ that this could mean that they

-
7. e.g. by J.C. Collins, in his edition of the Plays and Poems of Robert Greene, Oxford, 1905, Introduction, p. 40.
-

had taunted him with not having written for the stage; but this would have been a very feeble basis of criticism, and the more likely explanation is that a play by him in the tragic style had been produced and had failed. Both the canon and the chronology of his plays are still very uncertain, but Dr. N. Sanders in his edition of Alphonsus of Aragon demonstrates the probability that this was Greene's first play, that it was written about the winter of 1587, and that it is the basis of the attack recorded in Perymedes.⁸

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8. N.J. Sanders, ed., Alphonsus, King of Aragon (typescript dissertation of the University of Birmingham) Introduction, pp. xxvi-xxxvi.
-

This seems particularly likely in that Alphonsus is a blank-verse play written very much after the manner of Tamburlaine. Its prologue, spoken by Venus, reveals the author's consciousness of attempting a new style:

'I which was wont to follow Cupids games
Will put in vre Mineruaes sacred Art,
And this my hand which vsed for to pen
The praise of loue, and Cupids peerles power,
Will now begin to treat of bloudie Mars,
Of doughtie deeds and valiant victories.'

(1599, Sig. A3v)

It is true that Alphonsus is not a tragedy; but it is written in an elevated style such as might have been used in a tragedy, and it is the style to which Greene specifically refers.⁹ Alphonsus is bad enough to have failed, and close

9. Cf. O.E.D., 'tragical', 2: 'appropriate to or befitting tragedy; having the elevated or dignified style of tragedy; serious and stately'.

enough to Marlowe's work to account for a feud between the two men.

To illustrate the unworthy uses that his rivals made of their ability to write for the stage, Greene gives two examples. The first occurs in the phrase 'daring God out of heauen with that Atheist Temburlan'. This is an obvious allusion to Marlowe's play, confirmed by the later reference to those who write 'such intollerable poetrie, such mad and scoffing poets, that haue prophetically spirits as bred of Merlins race.' 'Marlin' is a known variant of 'Marlowe',¹⁰

10. See e.g. C.F. Tucker Brooke, Life of Marlowe, 1930, p.44, and L. Hotson, The Death of Christopher Marlowe, 1925, p.57.

and a possible representation of the pronunciation of 'Merlin', so the word play is clear. Why Marlowe or any of his fellows should be accused of emulating Merlin as a prophet is less clear. The same adjective is used in another possible

reference to Marlowe by Greene, in Menaphon: 'Whosoeuer Samela descanted of that loue, tolde you a Canterbury tale; some propheticall full mouth that as he were a Coblers eldest sonne, would by the laste tell where anothers shooe wrings....' (1589, Sig. F2v).¹¹ It may be that Greene is

11. cf. E.K. Chambers, The Elizabethan Stage, Oxford, 1923, III, 324.

concerned merely to produce a sarcasm directed against his rivals, and particularly one that will enable him to introduce a scarcely veiled reference to the most successful of them.

The passage of Tamburlaine alluded to is generally agreed to be the scene in Part II in which the conqueror, 'collecting and burning the Alcoran and other religious works of the Mahometans in his camp before Babylon, denounces Mahomet in the bitter words which vibrate with Marlowe's hatred of conventional religious observance, while still suffused with his passionate desire for religion:

Now Mahomet, if thou have any power,
Come downe thy selfe and worke a myracle,
Thou art not woorthy to be worshipped,
That suffers flames of fire to burne the writ
Wherein the sum of thy religion rests.
Why sends't thou not a furious whyrlwind downe,
To blow thy Alcaron up to thy throne,

Where men report, thou sitt'st by God himselfe,
 Or vengeance on the head of Tamburlain,
 That shakes his sword against thy majesty,
 And spurns the Abstracts of thy foolish lawes.
 Wel souldiers, Mahomet remaines in hell,
 He cannot heare the voice of Tamburlain,
 Seeke out another Godhead to adore,
 The God that sits in heaven, if any God,
 For he is God alone, and none but he.

(Part II, Act v, Sc.i, 186-201).¹²

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12. Quoted from Tamburlaine the Great, ed. U. Ellis-Fermor, 1930, Intro. p. 7. For the relevance of Greene's remarks to the authorship and dating of Tamburlaine, see Chambers, op.cit., pp. 421-2, and U. Ellis-Fermor's edition, pp. 6-8 and 12-13.
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Greene's other illustration is in the phrase 'or blaspheming with the mad preest of the sonne' (p. 3,17). The object of the allusion is not known. The only known play in which there is a priest of the sun which might possibly have been referred to in 1588 is A Looking-Glasse for London and England. But this, so far from being blasphemous, is an overtly religious play; it is by no means certain to have been written by 1588;¹³ and it was

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13. See Chambers, op.cit., III, 328.
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written by Greene himself, in collaboration with Thomas Lodge; so it is not surprising that Gayley's view that this is the play attacked in Perymedes¹⁴ has been generally

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14. C.M. Gayley, Representative English Comedies, I, New York, 1903, pp. 406-7.
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rejected.¹⁵ Fleay's conjecture that Greene is referring

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15. e.g. by Chambers, loc.cit. (an 'impossible notion') and R. Pruvost, Robert Greene et ses romans, Paris, 1938, ch.VI, n.⁴¹.
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to Kyd's Spanish Tragedy because in that play Hieronimo is 'priest of his son'¹⁶ is equally extravagant. J.M.

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16. F.G. Fleay, A Biographical Chronicle of the English Drama, 1891, II, 31.
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Robertson suggests that the reference is to a play that Marlowe might have written, before his Doctor Faustus, about the Punic Wars and the battle of Trasimene.¹⁷ The

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17. J.M. Robertson, Marlowe, A Conspectus, 1931, pp.28-30.
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suggestion is, of course, by its very nature, incapable of either proof or disproof. Chambers¹⁸ endorses a suggestion

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18. op.cit., III, 324.
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apparently first made by E. Köppel¹⁹ that Greene's phrase

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19. Archiv., cii, 357.
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suggests the play of 'the lyfe and deathe of Heliogabilus', entered in the Stationers' Register to John Danter on June

19, 1594. The play is lost. The suggestion has been rejected by Mario Praz.²⁰ Short of the discovery of

20. English Studies, XII (1931), p. 218.

material at present unknown, the problem seems insoluble.

In his reply to his detractors, Greene dissociates himself from poets who produce such 'impious instances of intollerable poetrie', and, by implication, disclaims any ambitions in the medium in which they wrote, affecting scorn of those who consider that the height of a scholar's ambition should be to produce 'English blanck verse'. In view of his own Alphonsus, and considering that two of the poems in Perymedes itself are in blank verse, the disclaimer rings somewhat hollow.

22. The first three books were translated by George Pettie 'out of French' as The Civile Conversation of the Eleventh Century, pub. 1581. A translation, by Matthew Lewis, of the fourth book, was added to the edition of 1584.

The Travels provides a mixture of circumstances of philosophical and moral nature. In other words, it exists mainly to give some explanation of why we are a collection of tales. The Travels of the Traveller is a collection of

Perymedes as a Framework Tale

Perymedes belongs to the framework genre. In this, discussions or tales are set within a framework which has some narrative content (usually slight) and may also include essay-type material. The genre was favoured by Greene and by some of his contemporaries and predecessors. Its popularity in England in the sixteenth century seems to have been the result mainly of influence exerted by Italian works. In some of these, such as Castiglione's Il Cortegiano²¹ and Guazzo's La Civile Conversatione,²²

21. Translated into English, by Thomas Hoby, as The Courtier, 1561.

22. The first three books were translated by George Pettie 'out of French' as The Civile Conversation of M. Steeuën Guazzo, pub. 1581; a translation, by Bartholomew Young, of the fourth book, was added to the edition of 1586.

the framework provides a setting for discussions of philosophical and social topics. In others, it exists mainly to give some appearance of unity to a collection of tales. The best-known Italian example of this type is

Boccaccio's Il Decamerone.²³ A similar device had, of

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23. The first complete English translation was published in 1620; but many of the tales were translated earlier; for a list of English borrowings from, and allusions to, the Decameron, see H.G. Wright, Boccaccio in England, 1957, pp. 492-5.
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course, been used by Chaucer in the Canterbury Tales, which were well-known during the sixteenth century. Other native predecessors of Greene were Edmund Tilney, in whose Flower of Friendship (1568) didacticism prevails, and George Whetstone, whose An heptameron of ciuill discourses (1582) includes within the framework both discussions and tales. Greene first used the framework device in Morando I (1584), and subsequently in Planetomachia (1585), Morando II (1587), Farewell to Folly (1587), Penelope's Web (1587), Euphues his Censure (1587), Perymedes (1588) and Alcida (1588): that is to say, in all his publications of the period 1585-8 except Pandosto (1588). He used it in later books, too. Its attraction for him is easy to understand. It permitted him to use a variety of material and did not necessitate sustained development of a single theme or story, which he would ^{probably} have found difficult, at any time, but particularly when he was hastily 'yarking up'

pamphlets.²⁴

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24. cf. Nashe, Four Letters Confuted, in Works, ed. McKerrow, I, 287: 'In a night & a day would he haue yarkt vp a Pamphlet as well as in seauen yeare, and glad was that Printer that might bee so blest to pay him deare for the very dregs of his wit.'
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Greene's different uses of the form illustrate its flexibility. In some of his works, such as Planetomachia and Penelope's Web, the frame is as important as the tales it contains. In others, such as Alcida and Perymedes itself, the tales have greater relative prominence. Similar variation is to be found in the degree and kind of relationship between the frame and the tales. In Alcida the tales spring naturally from the events related in the framework: the narrator is shipwrecked on an island where he meets Alcida, who tells him stories of herself and her two daughters. A different kind of relationship is to be seen in Farewell to Folly, in which characters in the framework discuss topics such as pride, love and gluttony, and each discussion is illustrated by an inset tale. Greene attempts no such integration in Perymedes. The originality in his handling of the framework here lies in the humble status of the story-tellers. In Morando the framework characters were Italian knights and fashionable

ladies and gentlemen; in Planetomachia, gods and goddesses; in Farewell to Folly, a noble Italian family; in Penelope's Web, Penelope, the wife of Ulysses, and her attendants; in Euphues his Censure, Greek and Trojan heroes; and in Alcida, a noblewoman, albeit in somewhat reduced circumstances. In Perymedes, however, the chief characters of the framework are Perymedes and Delia, a poor but honest couple living in Memphis, he a smith, and she his assistant at the bellows. In spite of their lowly station, they became, Greene tells us, so famous for their contented and frugal way of life that the Egyptians preserved records of some of their conversations which chanced to be overheard. Thus Greene is enabled to report them to his readers. The framework of Perymedes consists of moralising conversations supposed to have taken place between the couple on three separate evenings. Each conversation is followed by a story.²⁵

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25. As Pruvost points out (Chap. 7, n.13) Greene's intentions seem to have changed in the course of composition. First he says 'I meane...to set downe in-brief two of their nights prattle' (p. 8,16-17); then Perymedes says 'we will this night passe away the time in telling some pleasant and merie tale...my selfe will tell one, and thou shalt tell another' (pp.18,23 - 19,5). The singular 'tale' may be a misprint; alternatively, it may indicate that Greene's intention varied even in the composition of the sentence.⁷ In fact, only one tale is told on the first night; the other two are told on the next two nights.
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On its title-page, Perymedes is described as 'A golden methode, how to vse the minde in pleasant and profitable exercise'. Part of this 'methode' lies simply in the telling of tales 'tending to some good end without either lasciuiousnesse or scurilitie' (p. 8, 11-12). However, the title-page also promises that in this book 'we may learne to auoide idlenesse and wanton scurrilitie, which diuers appoint as the end of their pastimes'. The moral purpose implied here is evident in the discussions preceding the tales. The choice of humble characters to participate in the discussions and narrate the tales is itself governed by Greene's moral aim: readers are invited to admire a couple who, though 'thwarted with contrarie constellation', yet achieve contentment and become famous for the wise regulation of their life. Their conversations, ostensibly set in Ancient Egypt, are appropriate to the England of Greene's time, as the title-page points out in referring to them as 'discourses fit for our time'.²⁶

26. Pruvost suggests (p. 275) that Greene may have been influenced 'par quelques nouvelles manifestations de l'incessante offensive puritaine contre l'immoralité de l'Angleterre d'Elizabeth'.

The first discourse is on temperance. Gluttony is now rife; though once the inhabitants of Memphis 'knewe not

what ryot and ill diet ment' (p. 12,5-6), nowadays excess is widespread, and is responsible for much sickness. The speakers support their contentions with an impressive array of classical examples. There follow (pp. 13 - 17) what purport to be 'Certaine preceptes of houshold physick, giuen by Rabby Bendezzar, one of the Chaldees, to Pharao the king of Memphis.' This section is an elaboration in pseudo-medical terms of the proverb 'The best doctors are Dr. Diet, Dr. Quiet, and Dr. Merryman' (Tilley D427). The precepts provoke a pessimistic speech from Perymedes, who regrets that the world is not what it had been in Rabby Bendezzar's time. After a little further conversation, Perymedes and his wife settle down to their story-telling.

The second of the moral discourses is made to spring from Delia's innocent desire for a game of cards after a hard day's work. Her husband, 'taking occasion', launches into an attack on the evils of gambling, and a lengthy discussion follows. Much of it is taken over verbatim from The French Academie.²⁷ This translation by Thomas

27. H.C. Hart (Notes and Queries, June 2 and 9, 1906) noted the borrowing at p. 43,13-19, and also a parallel at p. 9,13-16, and Pruvost repeats this, saying 'Les emprunts de Greene à La Primaudaye...se bornent cette fois aux deux brèves mentions de Philoxenus et de Chilon'. In fact, however, Greene's borrowings are much more extensive. The Commentary to this edition identifies these borrowings (pp.43,7-19; 44,18-22 and 45,6 - 46,13) and notes any significant changes made by Greene.

Bowes of Pierre de la Primaudaye's Academie françoise (1580) was printed in 1586 as 'The French academie, wherein is discoursed the institution of maners, and whatsoeuer els concerneth the good and happie life of all estates and callings, by preceptes of doctrine, and examples of the liues of ancient sages and famous men.' It was very useful to Greene, who did not scruple to transfer long passages from it into his own works. He made some adaptations in the passages that he incorporated into Perymedes: sometimes to make them conform to the dialogue form that he was using (see p. 44,18-22,n.), sometimes to add local colour (see p. 46,7-8,n.) or to give an appearance of erudition by falsely claiming classical authority for one of his statements (see p. 46,11-12,n.). The discussion on gambling is followed by Delia's tale, on which it has no bearing. After the tale, the couple moralise a little more, on the inconstancy of Fortune.

A brief passage of narrative appropriately introduces the third discourse. It is a holy day, so Perymedes shuts up shop, and he and his wife go to church. He notices that the rich members of the congregation are niggardly in their offerings; this provokes an after-dinner discourse on the vanity of riches, with characteristic rhetorical trappings, and the comfortable conclusion that Perymedes,

'living in content', is as 'rich as the proudest in all Aegypt.' (p. 63,4). This discourse, unlike the other two, has some slight relationship to the tale that follows it, in which one of the main figures, Gradasso, is an extortionate miser who comes to grief when his tenants complain to Pharaoh of his cruelty. After the end of this tale, a single sentence rounds off and completes the framework.

The Tales

The first two stories are adaptations from Boccaccio's Il Decamerone: the first from the sixth story of the second day;²⁸ the second from the third story of the fifth day.²⁹

28. Noted by Grosart, I, 93.

29. Noted by Köppel, 'Studien zur Geschichte der Italienischen Novelle', Strasbourg, Quellen und Forschungen, LXX, 1892, pp.52-3.

Many stories from Il Decamerone had appeared in English translations before Greene's time, but not these two,³⁰

30. See H.G. Wright, Boccaccio in England, pp. 493-4.

and no complete translation appeared until 1620. We are

thus left to suppose that Greene worked from the Italian, or from a French translation.³¹ He adapted the stories

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31. There may, as Pruvost suggests, (p. 277) be some significance in the fact that on Sept. 13, 1587, John Wolfe was licensed to print 'Il decamerone di Boccaccio / in Italian'. (Stationers' Register, Entry Book of Copies, Liber B, 1576-1595, f.221; Arber II, 475), although there is no evidence that he did print it. Wolfe was associated with Greene at this time, having printed his Morando II and Penelope's Web in 1587; he may have suggested the volume to him as a source book.
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to his readers' tastes. A comparison between the original tales and Greene's adaptations throws light on his aims in story-telling, and, by implication, on the tastes of his public.³²

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32. An elaborate analysis of the relationship between Greene's tales and their originals is made by Pruvost (Chap. 7).
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In the first tale, Greene altered the characters' names, some of which were historical. Greene may have changed the names partly to conceal the origin of his plot; but since in the second story Boccaccio's names, which are non-historical, are not so consistently changed, it seems more likely that he changed those in his first from a desire to drop the historical setting of the original. He changed

the place names, too.³³ The changes in both character

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33. S.L. Wolff, The Greek Romances in Elizabethan Prose Fiction, New York, 1912, p. 372, suggests that this is because Greene felt instinctively that the original story was based on Greek romance. To this, however, Pruvost (p. 278) objects that the Greek romancers had a precise geographical knowledge of the areas in which their stories were set, whereas Greene's knowledge is far from certain: 'Le lieu de sa nouvelle est tout simplement cet orient méditerranéen dont la tradition faisait le pays du romanesque et des merveilles.'
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and place names substitute 'romantic' vagueness for exactness of historical and geographical setting.

The structural alterations that Greene made change the proportions rather than the plot. The narrative is reduced to a point where it serves principally as a machinery for placing the characters in situations that lend themselves to rhetorical elaboration; there is for instance no counterpart in Boccaccio to the analysis of the lovers' emotions, or to their monologues (pp. 31,10 - 37,19). Greene's few alterations of plot increase the element of coincidence in a manner appropriate to the romance conventions. In Greene's version Mariana is taken into the home of the Despot of Decapolis who is the brother of Lamoraque, to whom her children have been sold; in Boccaccio there is no kinship or acquaintance between

the two corresponding men. Mariana's misfortunes are increased, with the result that Greene's remarks on the inconstancy of fortune have greater force.

Louis B. Wright has noted³⁴ that 'when Boccaccio...

34. Middle-Class Culture in Elizabethan England, Cornell University Press, 1935; re-issued 1958, p. 403.

and other Italian authors and compilers of novelle were pillaged by Elizabethan writers, their tales were frequently given a coating of moral varnish to make them more acceptable to the puritanical tastes of Englishmen'. This is exemplified in Perymedes by Greene's treatment of the love-affair between Marcella and Procidor; their torments before they reveal their love are very heavily stressed, and the consummation of their love, and its consequences, treated with an easy frankness by Boccaccio, are lightly passed over by Greene.

In the second story, Greene makes fewer changes in the (unhistorical) names of the characters, and does not alter Boccaccio's geography. He follows his original quite closely up to the point where Alcymedes is taken from prison to the king, though he condenses it and changes some of the details. He omits the details of the advice given to the king, and inserts Alcymedes's oration to the

army and a description of the battle. He keeps closer to his original for the end of the story, but summarises rather than translates directly.

No source outside Greene's own works is known for the third story, which somewhat resembles the second. In both the hero is first prevented from marrying the girl of his choice because of his poverty, the heroine is temporarily reduced to low estate in a foreign country, the hero finds himself in that country and is able to do its king notable service, and is eventually united to the heroine. The description of the initial situation, of a girl dominated by a miserly father, is taken almost word-for-word from Greene's Planetomachia (see below).³⁵

35. *Also Angelica* Four of the names in this tale - Bradamant, Sacrapant, Gradasso and Melissa - are from Ariosto's Orlando Furioso. Greene used parts of the poem, including some of these character names, in his play of the same name, which was probably written later than Perymedes. For Greene's other borrowings from Ariosto, see C.W. Lemmi, 'The Sources of Greene's Orlando Furioso', Modern Language Notes, Nov. 1916, pp. 440-1; and S.L. Wolff, 'Robert Greene and the Italian Renaissance', Englische Studien, Band 37, p. 326.

The derivative nature of the tales, and the use of The French Academie in the framework, suggest that Greene's

imagination was not working at high pitch in the writing of Perymedes; this impression is strengthened by the fact that the tales themselves include long sections taken over almost verbatim from two of Greene's earlier works:

Euphues his Censure (1587) and Planetomachia (1585).³⁶

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36. The textual significance of these borrowings is discussed in the Bibliographical Introduction (C) and in the Commentary. The passages themselves are as follows: pp. 31,6 - 37,23 (the parallel from p. 34,7 was first noted by C.J. Vincent, 'Further Repetitions in the works of Robert Greene', Philological Quarterly, Vol. XVIII, No. 1, Jan. 1939; the earlier one has not apparently been previously noted); pp. 52,22 - 54,18 (the first part of this parallel was first noted by S.L. Wolff, Greek Romances in Elizabethan Prose Fiction, p. 380; the remainder by Pruvost, p. 282, n.30); p.60,13-16 (Vincent, op.cit.); pp. 63,14 - 65,2 (R.G. Goree, 'Concerning Repetitions in Greene's Romances', Philological Quarterly, III, 1924); p.65,3-10 (Vincent, op.cit.); pp. 69,2 - 75,19 (Goree, op.cit., completed by Vincent); pp. 67,11 - 68,23 (H.C. Hart, Notes and Queries, 26 Aug. 1905); pp. 76,4 - 78,8 (Hart, loc. cit.).
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Greene's major interpolations in the tales he took from Boccaccio consist of passages borrowed from his earlier writings; the third story is to a very large extent a re-working of material first used in Planetomachia.

Greene's method of composition in Perymedes was such that it would be futile to look for homogeneity of style.

The most highly euphuistic passages³⁷ are those imported

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37. R.W. Bond's statement 'I notice nothing of it / i.e. euphuism / in Perimedes the Blacksmith' (Lyly's Works, Oxford, 1902, I, 149) suggests that he was not well acquainted with the work.
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from Planetomachia in the third tale, with their elaborate panoply of pseudo-scientific, classical and mythological allusion.³⁸ The passages that are original to Perymedes

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38. A new source for some of these allusions is suggested in Appendix B of this volume.
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frequently show some of the characteristics of Greene's fully developed euphuistic manner in their use of, for instance, proverbs, classical allusions, and tricks of style such as alliteration and antithesis, but these devices are rarely used with that degree of concentration and conscious artifice which distinguishes the euphuistic from other decorative styles.³⁹ There is no sign, however,

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39. Cf. C.S. Lewis, English Literature in the Sixteenth Century, Oxford, 1954, p. 313: 'the euphuism of any composition is a matter of degree'.
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that Greene's aim in Perymedes is essentially different from what it had been; it rather appears that, having won some success as a euphuistic writer, he no longer has the energy - or, possibly, the time - to compose in the highly

laboured style of, for instance, Planetomachia. In this respect, as in others, Perymedes bears all the signs of having been a hasty piece of book-making, in which Greene used materials that lay at hand in order to avoid the effort of original composition.⁴⁰ Such freshness as there

40. J.W. Atkins, in The Cambridge History of English Literature, Cambridge, 1908, reprinted 1932, III, 356, classes Perymedes, along with Pandosto and Menaphon, as one of Greene's 'chief romances', though with little attempt to justify his opinion. His reference to the story of Boccaccio that Greene used for his first tale is inaccurate, and, though his statement that Perymedes 'embodies an evening tale, told by the fireside of the idyllic blacksmith, the story being based upon one in the Decameron' is correct, it is likely to give the false impression that the framework 'embodies' only one tale.

is occurs principally in the lyrics appended to the main work, and in a few hints, in Greene's portrayal of the story-tellers, of the more realistic style in which his most enduringly successful prose works were to be written.

Pruvost (p. 284) finds that the only innovation of style lies in 'l'adoption, dans la description des gestes et des attitudes des frustes personnages qui occupent le devant de la scène, d'une note pittoresque et concrète relevée d'un grain d'humour.' He adduces in support of this opinion such passages as: 'Delia nothing dainty with hir husband, taking the tongs in hir hand, to keepe the fire in

reparations, began in this manner' (p. 46,19-21); and 'then Delia let me boldlye say (and with that the Smith set his hands by his side) that I am rich as the prowdest in all Aegypt' (p. 63,2-4). There is too little of this sort of thing for it to be claimed as a major change of style; those examples which are to be found may be the result of Greene's desire to present humble figures (rare in his work up to this date) with decorum. However, it could reasonably be suggested that Perymedes reveals Greene's increasing boredom with euphuism, to be demonstrated even more clearly in Pandosto.

The Supplement

An unusual feature of Perymedes is the section of prose and verse passages, printed at the end of the book, here to be referred to as the Supplement. It begins with a letter from one William Bubb, addressed 'to his freend the Author'. He writes that he has found in Greene's study certain verses which the author's modesty has forbidden him to print. But Bubb likes them, and charges Greene to 'annex them to the end of this Pamphlet' on pain of breaking their friendship. This is followed by a paragraph headed 'The Author' and signed 'B.G.' in which Greene explains

that he has felt bound to yield to his friend's entreaties. This interchange is a variant on the claim, so frequently made in works of this period, that the author has consented to publish only in deference to the wishes and judgment of his friends. Four lyrics follow, linked by a prose commentary which is an extension of the framework of the body of the book.

That Bubb's letter should be entirely genuine and unsolicited is difficult to believe.⁴¹ Unwillingness to

41. Even the existence of William Bubb is open to question. A complimentary poem addressed to Greene and printed in Alcida (entered in the Stationers' Register in Dec., 1588; first known edition 1617) is signed 'Bubb Gent.' (1617, Sig. B1), otherwise no trace of anyone of this name has been found.

publish seems not to have been characteristic of Greene at any time in his career; and it is unlikely that anyone who was intimate enough with him to be free to rummage through his desk should yet have to write him a letter in order to suggest the publication of poems found there. Possibly Greene had by him a number of poems that he wished to publish but had not found an opportunity to insert into the body of the work; or perhaps his publisher felt that the book was not long enough, and Greene at his request hastily assembled a few more pages. It is curious that the poems

are set within a framework in which Perymedes and Delia are the participants; this may indicate that Greene had originally intended this section to be part of the framework of the tales; or it may simply mean that as the poems were not enough to satisfy the publisher's requirements, Greene added some prose padding.

The Poems

Perymedes contains six poems. The first two are the songs of Bradamant and Melissa in the third tale (pp. 79 and 82-3). They are unusual in being in blank verse.⁴²

42. They have, however, a few accidental rhymes, and there is an intentionally rhyming couplet at the end of each.

They are of little merit. Their rhythm is, as Pruvost says (p. 354) 'languissant et traînant'; they have a high proportion of end-stopped lines, and the only frequent metrical variation - the inversion of the first foot of a line - further impedes the flow of the verse. Bradamant's 'madrigale' is a Petrarchan complaint of his unsuccessful love; Melissa's 'Dittye' wraps her discontent in dismal allegorical obscurity. Earlier than this, so far as is known, Greene had used blank verse only in Morando II (1584).⁷ His choice of this medium in Perymedes may reflect his use

of it in Alphonsus of Aragon, which was probably written shortly before Perymedes.

The other four poems, found in the Supplement, are more interesting; indeed, Pruvost considers that in them is heard 'an accent nouveau' in Greene's poetry. All four are in Greene's favourite stanza form of six pentameters, rhymed a b a b c c, which is found in about a quarter of the poems included in the novels. The first two are founded on the Venus and Adonis story,⁴³ the second

43. Douglas Bush points out that these poems help to show 'that the notion of a chaste Adonis was current' when Shakespeare wrote Venus and Adonis. (Mythology and the Renaissance Tradition in English Poetry, New York, 1957, p. 144.

being an answer to the first. Greene shows wit in citing the misfortunes of Venus's lovers to refute the defence made in the first poem: 'I am but young and may be wanton yet'.

The third lyric is the well-known 'Faire is my loue for Aprill in her face', which exploits the Petrarchan paradox of the beauty and cruelty of the beloved. It is ingeniously constructed. The scheme is that the first three lines of each stanza celebrate the beauty of, successively, the beloved's face, breasts and eyes. The

similes and comparisons in the first three lines of the various stanzas are interrelated, and in each group there is a fourth comparison, related to the other three, which images the cruelty of the loved one's heart. In the first stanza, the comparisons are with months representative of the four seasons; in the second with the four elements, and in the third with abstract qualities. The pattern is not adhered to with complete consistency; in the second stanza, instead of her face, the beloved's breath is chosen for praise, so as to allow the use of air as a simile; and in the third the poet is not able to make use of four related abstract qualities. However, he gains as much as he loses by not adhering to a mechanically regular scheme.

The fourth poem is a pastoral, telling of the wooing of the shepherds, Phyllis and Corydon, with a hint of a lament for a lost Golden Age in the last stanza: 'So vsed they when men thought not amisse.'

It will be obvious that, in writing these poems, Greene was deeply influenced by the common poetic conventions of the age. The value of the poems lies, not in originality of matter or style, but in grace of expression; their admirably proportioned structure, the touches of the colloquial in their phrasing, the rhythmic ease and the restrained use of alliteration. While they do not show the rhythmic

originality and subtlety which mark Greene's highest achievements in the lyric, they are good specimens of the form in which he, like so many of his contemporaries, wrote best.

A golden methode, how to vse
the minde in pleasant and pro-
fitable exercise.

Wherunto is added several principles fit for the
high and low, and the common use of the
minde in the study of the liberal
arts, and the sciences.

Wherunto is added the principles of the
art of memory, and the
art of the judgement.

Heerein are introduced the names of all the
discovered planets, and the
planets themselves, and the
names of the stars.

Omne talit perit, et non est in fine.



LONDON
Printed by John Wolfe, for
Edward Blount, 1582.

PERIMEDES The Blacke-Smith,

A golden methode, how to vse
*the minde in pleasant and pro-
fitable exercise:*

*Wherein is contained speciall principles fit for the
highest to imitate, and the meanest to put in practise,
how best to spend the wearie winters nights, or the
longest summers Euenings in honest
and delightfull recreation:*

Wherein we may learne to auoide idlenesse and wan-
ton scurrilitie, which diuers appoint as the end
of their pastimes.

*Heerein are interlaced three merrie and necessarie
discourses fit for our time : with certaine
pleasant Histories and tragicall tales, which
may breed delight to all, and offence
to none.*

Omne tulit punctum, qui miscuit utile dulci.



LONDON
Printed by Iohn Wolfe, for
Edward White. 1588.

To the Right worship. Geruis Cliffton Esquire, Robert Greene A2
wisheth increase of worship and Vertue.

No sooner, Right worshipfull, was Alexander come to ripe
 yeares, but his father Philip presented him a booke and a
 5 horse; the one, to signifie his delight in letters; the other,
 his desire to martiall indeuours: Pallas had hir speare, and
 hir pen; counted as well the patronesse of schollers, as of
 souldiers: And Alexander forenamed, no sooner laide off his
 helmet, but hee tooke in hand Homers Iliades; scarce come from
 10 handling his weapon with his maister Parmenio, but he fell
 to parlee of studie with his Tutor Aristotle; counting the
 profit that hee reaped by philosophie, litle lesse then the
 gaines he got by his great conquest. These premises considered,
 hearing how your worship in the prime of your youth, not onely
 15 delighted in martiall actiuitie, but fauored the study of good
 letters, as a Moecenas and patron of such vertuous labours, I
 resolued, if I could not hang at the shryne of Apollo beautifull
 instruments, yet to deck his aulters with Bay garlands: and
 if my want hindred me from offering to Minerua great volumes,
 20 yet I aduentured to strew / her temple with loose papers, A2v
 though my abilitie was not sufficient to present your

worship with any worke worth the viewing, yet I presumed
 as spurred forward by the report of your courtesie, and
 fame of your vertues, to dedicate this little pamphlet
 to your worship, conteyning the tattle betweene a Smith
 5 and his wife, full of diuerse precepts interlaced with
 delightfull histories, which if they profit some, and
 please others, let them returne the end of both to your
 worship, for whome this worke was first taken in hand: but
 howsoever it delights or discontents, so it fit your humour,
 10 and passe with your gracious acceptance, I shall hit the
 marke I aimed at, and so least I should shape Hercules
 shoo for a child's foote, I commit your worship to the
 Almightye.

Your worships to command,

Robert Greene. /

3: your_7 yout

To the Gentlemen readers, Health.

Gentlemen I dare not step awrye from my wonted method,
 first to appeale to your fauorable courtesies, which euer
 I haue found (howsoever plawisible) yet smothered with a
 5 milde silence: the small pamphlets that I haue thrust forth
 how you haue regarded them I know not, but that they haue
 been badly rewarded with any ill tearmes I neuer found,
 which makes me the more bold to trouble you, and the more
 bound to rest yours euerye waie, as euer I haue done: I
 10 keepe my old course, to palter vp some thing in Prose, vsing
 mine old poesie still, Omne tulit punctum, although latelye
 two Gentlemen Poets, made two mad men of Rome beate it out
 of their paper bucklers: and had it in derision, for that I
 could not make my verses iet vpon the stage in tragicall
 15 buskins, euerie worde filling the mouth like the faburden
 of Bo-bell, daring God out of heauen with that Atheist
Tamburlan, or blaspheming with the mad preest of the sonne:
 but let me rather openly pocket vp the Asse at Diogenes
 hand: then wantonlye set out such impious instances of
 20 intollerable poetrie, such mad and scoffing poets, that
 haue prophetically spirits as bred of Merlins race, if there be

anye in England that set / the end of scollarisme in an
 English blanck verse, I thinke either it is the humor of
 a nouice that tickles them with selfe-loue, or to much
 frequenting the hot house (to vse the Germaine prouerbe)
 5 hath swet out all the greatest part of their wits, which
 wasts Gradatim, as the Italians say Poco à poco. If I
 speake darkely Gentlemen, and offend with this digression,
 I craue pardon, in that I but answere in print, what they
 haue offered on the Stage: but leauing these phantasticall
 10 schollers, as iudging him that is not able to make choice
 of his chaffer, but a pedling chapman, at last to Perymedes
the Black Smith, who sitting in his holi-dai-sute, to
 enter parlee with his wif, smugd vp in her best apparrell,
 I present to your fauors. If he please, I haue my desire, if
 15 he but passe I shalbe glad. If neither, I vowe to make
 amends in my Orpharion, which I promise to make you merry
 with the next tearme: And thus resting on your wonted courtesies,
 I bid you farewell.

Yours as euer he hath beene,

R. Greene. /

16: Orpharion, 7 Oepharion,

Au R. Greene Gentilhomme, Sonnet.

A4

Euphues qui a bien connu fils-aisné d'Eloquence,
 Son propre frere puisné te pourroit reconnoistre
 Par tes beaux escrits, GREENE, tu fais apparostre
 5 Que de la docte Soeur tu as pris ta naissance.
 Marot et de-Mornay pour le langage Francois:
 Pour l'Espagnol Gueuare, Boccace pour le Toscan:
 Et le gentil Sleidan refait l'Allemand:
 GREENE et Lylli tous deux raffineurs de l'Anglois.
 10 GREENE a son Mareschal monstrant son arte diuine,
 Moulé d'une belle Idée: sa plume essorée
 Vole viste et haute en parole empennée;
 Son stile d'un beau discours portant la vraie mine.
 Courage, donc ie-dis, mon amy GREENE, courage,
 15 Mesprise des chiens, corbeaux et chathuans la rage:
 Et (glorieux) endure leur malignante furie.
 Zoyle arriere, arriere Momus chien enragé,
 Furieux mastin hurlant au croissant argenté,
 A GREENE iamais nuyre sauroit ta calomnie.

Perymedes.

B1

There dwelled, as the Annuall records of Egypt makes mention, in the Citie of Memphis, a poore man called Perymedes, whome Fortune enuying from his infancie, had so
 5 thwarted with contrarie constellation, that although hee had but his wyfe and him selfe to releue by his manuell labours, yet want had so wrong him by the finger, that ofte the greatest cheere they had, was hungar, and their sweetest sauce content: yet Fame willing to supplie what
 10 fortune had faulted with defect, so rewarded poore Perymedes with the glorie of report, that he was not onely loued and liked of all his neighbours, but knowne for his contented pouertie through all the Confines of Egypt. The man coueting although hee were poore, to be counted vertuous, first eschewed
 15 idlenesse, the moath that sorest and soonest infecteth the mynde with many mischiefs, and applied him selfe so to his woorke, being a Smith, that he thought no victualles to haue their taste which were not purchased by his own sweate. Proude he was not, as one whome pouertie had checked with to
 20 great disgrace, and yet we see that selfe loue hanges in the heart not in the habite, that Plato durst say (Calco fastidium Diogenis) meaning that the poore Cynick was as insolent

in his patcht cloake, as Alexander the great in all his
 royaltie. Enuie, of all other vices hee did eschewe, as a
 cancker so pestilent to an honest minde, that it suffereth
 quiet not so much as to pry into the motions of the heart.

5 Couetous he was not, as one that sought by his handes thrift
 to satisfie his owne necessitie: and if any surplusage
 were graunted by good lucke, hee slept not soundly on
 saturday at night, till he his wife and his neighbours had
 me- / rille and honestlie spent it at a homelie banquet. He Blv
 10 wanted nothing, as one that against all spight of Fortune
 opposed patience, and against necessitie content: And yet
 Fortune that she might not be thought to iniurious, in lieu
 of all her other disfaours lent him a wife of his owne
 conditions, whome he loued more then himselfe, for the
 15 poore woman although she was barren and had no children,
 yet was she of a verie pure and perfect complexion, and
 withall of such good behauiour, first in loue and dutie to
 her husband, and then in friendly and familiar conuersation
 with her neighbours, that shee was thought a wife fit for
 20 so honest a husband. These two thus beloued of all the
 inhabitants of Memphis, prescribed them selues such an
 order of life, as diuerse men of great calling, sought
 to be carefull imitators of their methode: for suffring
 no priuate iarres to come within their poore cottage, as
 19: neighbours, 7 neighbors,

a thing most preiuditiall to an Oeconomical estate, no
 sooner had these two past away the day, he at his hammers,
 and she at the Bellows, for boy they had none, but that
 sitting them selues to supper, they satisfied nature with
 5 that their labour did get, and their calling allow, and
 no sooner had they taken their repast, but to passe the rest
 of the euening merely they fell to pleasant chatte betweene
 them selues, sometime discoursing of what came first in
 their heads, with Pro et contra, as their naturall logick
 10 would graunt them leaue, other while with merie tales,
 honest, and tending to some good end without either
 lasciuiousnesse or scurilitie, thus euer they passed away
 the night: and for that the Egyptians, as a great monument
 kept diuerse of their discourses, which some by chance
 15 had ouerheard, and put downe as a Iewell in their librarie,
 I meane as their recordes doe rehearse, to set downe in brief
 two of their nights prattle, which although homely tolde,
 yet being honest and pleasant, I thought they would breade
 some conceipted delight to the hearers, and therefore thus. /
 12: lasciuiousnesse / Grosart; lasciousnesse

The first nightes discourse.

B2

No sooner had Perymedes and his wyfe Delia, for so was her name, ended their dayes worke, and taken their repast, but sitting safely in their simple cottage by a little fire,

5 Perymedes began thus solemnly and sadlie to enter into a discourse, I can not thinke wife, but if we measure all our actions with a true proportion, that wee haue supt as daintely as the proudest in all the Cittie of Memphis, for the ende of delicates is but to satisfie nature, which is

10 so partiall in hir desires, that were not our vitious mindes drowned in gluttonie, content would seale vp hir request with a very small pittance, but such is the course of the world now a daies, that euerie man seekes with Philoxenus to haue his necke as long as a Crane, that he

15 may with more pleasure swill in the sweete tast of their superfluous deinties. But wife, since I can remember here in Memphis, Psamnetichus our king, was of so sparing a diet, that being demaunded by an Ambassadour, what Caters he had for his houshold, made answere, his Cooke and his

20 stomake: inferring by this that his Cooke bought no more in the shambles than woulde satisfie what his stomach desired. But now wife, euery meane man must be so curious in his fare, that we are rather to be counted Epicurians

4: fire, 7 Grosart; ~ .

20: inferring 7 in seeming

than Egyptians, and our Chaldees haue more skill in a
cup of wine than in a librarie, which superfluitie bredeth
both beggerie to manie, and diseases to all. For so they
drowne them selues in the bottomlesse sea of gluttonie,
5 as at last they make their bodies a subiect for the Physition,
thinking that the temperature of their complexions can neuer
be well affected, vnlesse their stomacks bee made a verie
Apotecaries shoppe, by receiuing a multitude of simples
and drugges, so to settle their wauering constitution:
10 those men that wed them selues to such inordinate excesse,
finde diuerse and sondrie passions to torment the stomack
and all the body, which no sooner paynes them, but straight,
as experience is a great mistresse, they calculate the nature
of the disease, and straight flye to purging, to phlebotomie,
15 to fomentacions, and such medicinall decretals, according to
the interiour or exte- / riour nature of the disease, where as B2v
perhaps some slender fault is the efficient cause of such a
momentanie passion, better to be cured by time than physick.
But excesse in diet (wife) breedeth this restlesse desire,
20 and so manie are the diseases incident by our owne superfluities,
that euerie one had neede to haue an Herball tied at his
girdle: well I haue heard my father say, that he was but

quiet, and at such a happinesse was able to stand.

23: happinesse 7

one daie sicke in all his life time, being then also
 through ouer much labour fallen into a feauer. And this
 perfect temperature of the bodie, did not proceede from
 the diuersities of potions and daintie delicates, but by a
 5 true proportion of exercise and diet: which Zeno the
 Philosopher noted well to be true, who beeing of a verie
 weake and tender constitution, subiect oft to sicknesse,
 yet neuer kept his bed. Being demaunded of a Lacedemonian,
 what preseruatiues he did vse, Zeno willing to be briefe
 10 in his answeres, shewed then a peece of bread and a dish
 of water, with a strong bowe of Steele, meaning by this Enigma
 to discouer vnto them, that he raced out his diseases by
 exercise and fasting, as two especiall pointes necessarie
 for the perfecting of mans health.

15 You say truth husband, quoth Delia, for oft haue I
 heard my mother say, that three thinges are the chiefest
 delicates, which who so vseth, shall liue long and happely:
 Hunger, quiet, and mirth, but to auer your sayings to be
 true, euerie one seekes to attaine the contrarie, which
 20 causeth such sodaine death and perilous diseases: no
 perish by gluttonie than by the sworde, for in steade of
 hunger men seeke to satisfie nature with excesse, for
 quiet, enuie at others happinesse presentes a stratageme,
 23: happinesse_7 ~ ,

for mirth melancholie, and couetous humours, how most
greedily to gaine, thus euerie one seekes that time and
experience proues most preiudiciall, but the time hath
bene, yea Perymedes, and within my remembrance, when the
5 inhabitantes of Memphis knewe not what ryot and ill diet
ment, but euery man applying him selfe to frugalitie,
coueted to be thought honest and vertuous, where as nowe
a daies the meanest doth desire to be thought proud and
sumptuous. While Numa Pompilius banished excesse out of
10 Rome, there was no drugges brought to the cittie from
Africa: while Pomulus drunke no wine, excesse was not
noted / amongst his subiects, neither had a Physition
any palme in his dominions, till his successors Caligula,
Nero, and the rest assigned Trophees, and Triumphs, for
15 such as best could play the part of Epicures: and because
my good Perymedes we be set alone by the fire, (and with
this she recht him a friendlie Bezo les labros) and none
here but our selues, thou shalt see what long I haue kept
close in my chest, certaine precepts of physick that long
20 since were giuen by one of the Caldees to Pharao the last
king of Memphis, of that sirename, which for that they
were pretious, as wel for the doctrine as the methode, I
haue kept them as dere as I did my virginittie before I met
thee, and with that she hied her to her hutch, where she

B3

set out an olde peece of parchment, where
was written as followeth.

Certaine preceptes of houshold physick,
giuen by Rabby Bendezzar, one of the Chaldees,
5 to Pharao the king of Memphis.

Considering right mightie soueraigne,
that dutie brooketh not exceptions of time,
but that the reuerent seruice of an honest
minde is tied to his Lord, as carefully
10 in sicknesse as in health: although want,
the enemy to desire, hath not stored my
librarie with Galen, Auicen, nor Hyppocrates,
yet dutifull affection willing to make supplie
presented from the garden of my thoughts
15 certeine receipts, compounded of sundrie
simples, which I beseech your highnesse to
apply as shall best stand with your fauourable
opinion.

First to present an Aphorisme which
20 Auicen grudged to pen down, as an enemy to
that science, receiue twenty ounces of merrie
conceits, pounded in the mortar of a quiet
resolution, vse this poudre in your morning

and euening potions, forbearing to much exercise
 of minde, as preiudiciall to the body: Sith
 the world the paimistresse of vertuous
 indeuours hath all her coffers filled
 5 with forgetfull ingratitude.

The world
the worst
paymaster.

2 And sith sicknesse desires companie,
 and sondrie sores presentes them selues to
 a solitarie man, vse a charme so pretious
 as Galen feared to bewray amidst his
 10 principles: write ouer / your chamber dore
 in Siluer letters, Negue medicus si morosus:
 by this spell you shall forbid Melancholie
 entrance, the sorest enemie to mans helth,
 whose operations, as they are secret, so
 15 they are mortall. If this should faile,
 receiue an experiment confirmed with Probatum
est. Take the sweete herbe called pleasant
 content, with that make a perfume about
 your bed chamber, and where you dyne, the
 20 sauour of this is as sure a repulse to
 exile melancholie, as the Ostracisme was
 to the noble of Athens.

B3v
Melancholie,
the sorest
enemy to mans
health.

3 Science a monster that wayteth vpon
 7: sores_7 sorts

Oportunitie, presents by her selfe to a sicke person in sondrie shapes, some breeding proffit, others preiudice. To auoide hir illusion, note this: when she comes with
 5 a plawsible speech, hir attier black in damaske or veluet, a side gowne, a large cape, holding in the one hand a glasse of Goates milke to restore, in the other some secret drug to purge, suspect, and graunt
 10 no admittance, vnlesse you see about her three markes: In hir forehead the figure of myrth, in hir bosome the pourtraiture of conscience, and the mouth of her purse sealed with the signet of content, marked
 15 thus, vse hir as a friend, and send hir away rewarded.

The discription
of a Phisition.

The marks of
a good Phisition.

4 In that sicknesse is passionate, and choller the heralt of melancholie inflicteth many griefes by ouerflowing of the gall,
 20 to suppress his enuious furie, take an herbe of a mild sauour, yet verie precious called patience, his vertue is restrictiue and expulsiue, knitting content to the minde,
 3: preiudice. To 7 preiudice to
 25 9: purge, 7 ~

Patience a
precious
simple.

and driuing out disquiet from the thoughtes.

5 The auncient Alcumists reposed great trust in their Philosophers stone, as the most necessarie iewell to drawe out quintessences

5 for restoratiues. But our late Phisitions Hope a
haue found out a singular minerall, called singular
Hope, applie this to your stomach as a preseruatiue.
soueraigne simple against disquiet and
feare, two passions incident to many patients.

10 6 Albertus Magnus in his secrets, sets
downe the nature of sundrie herbes, some
to procure mirth, other sleepe, according
to their particular vertues, but our late
practicioners, haue founde a roote, whose Harts ease
15 operation comprehendeth all those properties, a defensorie
which they call Hearts ease, this applie against grieffe.
to your left side both day and night, in
sicknesse and in health, as a defensorie
against ensuing griefes, a preseruer of
20 present quiet, and / a medecine generall B4
for any passionate disease. Thus right
mightie soueraigne, though not as a
Phisition, for that our times and diets
brooke not hir axiomes, yet as a poore
25 and dutifull welwiller, I haue set downe
4: quintessences 7 quintesses

sondrie simples fit for receites, which if it shall stand
 with your highnesse good liking to applie, I shall rest as
 euer I haue done an earnest suter to the almightie, that
 their operation may take wished effect, as well for
 5 recouerie, as for preseruing your health.

Rabby Bendezzar.

They had no sooner scanned ouer this wryting, but
Perymedes began to accuse the iniquitie of their time,
 that had made such difference in medicinal precepts, and
 10 therefore burst forth into these tearmes, well wife, thus
 fares the course of the worlde, to decline euer to the worst,
 for when Rabby Bendezzar set downe these principles to Pharao,
 no doubt Epicures had not yet erected any Academie in Egypt,
 15 but since his time, excesse hath taken such an interest in
 the mindes of men, that his reasons would be counted follies,
 in that euery axiome sheweth not the art of an Apothecarie,
 but leauing such to their follies, how happie are we that
 eate to liue, and liue not to eate, who count it a banquet
 20 to suffice nature with any thing, hauing our health, when
 greater potentates are pained with surfets. Well husband
 quoth Delia, seeing we are content with our pouertie, and

will this night passe away the time in telling some pleasant
 and merie tale, so shall we beguile the euening with some
 pleasure, eschewe idlenesse, the welspring of many mischiefes,
 and banish vaine thoughtes, that brede disquiet and discontent,
 5 my selfe will tell one, and thou shalt tell another. Delia
 by being silent, seemed to consent, and so Perymedes began
 his tale in this manner.

Perymedes tale.

In the kingdome of Tyre, while Euribates reigned as
 10 soueraine, there gouerned vnder him as his lieutenant, one
Prestynes a noble man, better beloued for his Iustice, then
 fauoured by fortune, who hauing a Ladie of no lesse parentage
 than vertue, and yet accounted the most honorable Matron
 in all the East parts, liued peaceably in his prouince,
 15 till Voltarus king of Sydon attempted the inuasion of Tyre,
 and finding fortune fauourable to his desires, made a
 conquest of the lande, killing Euribates, and leading
Prestynes prisoner to Sydon: Which newes no sooner came to
 the eares of his wife Mariana, for so was hir name, but
 20 fearing the violent handes of the enemy, being big with
 childe, and hauing an other of two yeares of age, shee
 with a fewe Iewels which she had kept secret in a Casket,

embarked hir self in a little frigot, intending hir
 course to Lippary, where hir friends dwelt: but fortune
 who ment to make hir a mirrour of hir inconstancie, as
 it were entering a league with Neptune, droue hir vpon
 5 the coast of Decapolis, wher perforce she was forst to lande,
 not remaining on shoare three dayes, before in the companie
 of an other gentlewoman that / was nourse to hir sonne, C1
 she was brought to bed of a man childe, whome she called
Infortunio, distressed thus, she past away many daies till
 10 a faire winde might serue to transport hir to Lippary,
 which coming about according to the marriners minde, they
 caused the Lady to sende hir two infants a borde with their
 nourse, she hir selfe solitarilie walking by the shoare
 till the cockboate came againe to fetch hir. But the
 15 destinies who are impartiall in their resolutions, hauing
 intended a worse mishap, gaue hir a sorer mate in this
 maner: no sooner had they shipped the sely babes, but that
 a Barke of Coursayres and pyrates came by, who seeing this
 ship not greatly manned for defence, bare towards it, and
 20 boarded it, carrying away, both vessell and marriners as a
 pryse, which Mariana seeing, she sent foorth shrikes as
 intreaties to perswade them to retourne, and most pittifull
 renting of hir hayre, made signes of hir sorrowes, but in
 20: carrying_7 Carrying

vaine, for she gat nothing but dolefull echoes
 of hir complaints, which strake such a grief
 into hir minde, that she fell downe in a
 sounde, till at last coming to her selfe,
 5 finding she was deprivued of husband,
 children, countrie, friends, yea and left
 al alone in a desert, surcharged with grieffe,
 she sat her downe by the shoare, and fell
 into these piteous passions.

10 Infortunate Mariana, whome fortune or
 some contrarie fate aboue fortune hath sought
 to make a speciall object of haplesse and distressed
 miserie, seest thou not a dismall influence,
 to inflict a dispairing chaos of confused
 15 mishaps, art thou not first by the vniust
 destinies bereft of Prestynis thy husband,
 exiled thy countrey, a place as precious as
 life, seperated from thy friends, the sweetest
 comfort, but nowe deprivued of thy children,
 20 in whose companie there did consist the
 salue for all the forenamed miseries. Ah
Mariana, sigh and sob at these sorrowes,
 but what auayles showers when the haruest is

Friends and
countrey
deare to a
man.

past, or grieve when actions cannot be amended
 by passions. Nowe Mariana, dost thou see that
 Fortune, that fiend and gracelesse monster, the The discription
 double faced daughter of Ianus, whose pleasure of fortune.

5 is inconstancie, whose thoughts are variable,
 whose temples are strewed with roses and
 nettles, and whose sacrifices sauour of most
 infectious incenses: are not all hir gifts
 perilous, seem they neuer so pretious? Doth
 10 she / inriche thee with treasure, feare that
 in the other hande she holdes pouertie, to
 checke thy presumption: doth she aduaunce thee
 with honor and dignitie, knowe such fauours
 are brittle, and hir brauest seates are made
 15 of glasse: if with friends, alas, she presents
 amidst their troupes fained affections, and
 flatterie: thus euerie way hir fauours are
 mortall, and the more glistring, the more
 preiudicial. Too late poore Ladie, hast thou

Cly

20 tried these premisses for trueth, thy selfe
 an instance of hir inconstancie: What then
 shalt thou do, being thus infortunate: hope
 thou canst not, sith thy present mishap tels
 thee, fortune hath resolved thine ouerthrowe:

Side note, l. 3: discription 7 discription

4: faced 7 faced

9: Doth 7 doth

dispaire then Mariana, dispaire and die, so
 shalt thou glut the ruthlesse destinies with
 a most balefull Stratageme: since thy husband,
 thy children, haue bene the first actors,
 5 end thou desperatly such a dolefull tragedie:
 let fortune see how thou scornes to be
 infortunate: feare not death which is the ende
 of sorrowe, and beginning of blisse: but to
 thee Mariana, that lying in distresse, yet
 10 dye happie: let not dispaire euer enter
 within thy thoughts, grace not fortune so
 much in hir wilfulnesse, bee patient, and
 so spight hir with content, for hir greatest
 griefe is to see hir crosses borne with an
 15 indifferent minde. Time, Mariana, is the
 nourse of hope, and oft thwarteth fortune
 in hir decrees, then chere vp thy selfe, and
 leade here a solitarie life in this desert,
 with such patience, as making a vertue of
 20 necessitie, thou drowne all dispairing
 conceipts with content. I but alas, my
 children, my poore babes, scarce knownen to
 fortune, before enuled by fortune, and with
 that casting hir eye to the Sea, she was so
 20: thou 7 then

Patience
the best
salue against
fortune.

ouerpressed with sorrowe, as she could not vtter
any worde more, but melting into teares, sat a
long time in secret and sorrowefull meditation, A comfortable
till at last with a deepe sigh shee groned forth meditation.

- 5 these wordes. Hope and patience, and with that
she rose, and resolved to liue as a sauage
woman, till death or some better destinie, might
mitigate some part of hir martyrdome. In this
resolution, she went and sought her out a Caue,
10 which she trimmed vp, with boughes, making hir
in steede of hir beddes of downe, a couch of
mosse, and leaues: hir saue was hunger: hir
foode, the fruites of the earth. And thus she
lay there by the space of two or three yeere,
15 vnseene, or vnknownen of any bodie. Fortune
not brooking hir owne bit- / ternesse, seeing C2
how patient the Ladie was in hir miseries,
determined to adde some reliefe to hir
passions, which shee brought to passe in
20 this manner. The Despot of Decapolis and
his wife, for solace sake, being one day
rode on hunting, by chaunce, in pursute
of a Stagge, which they had in chace, lost
21: day 7 day,

their way, and happened into that desert where they had
 not wandred long, but they met Mariana in sauage manner,
 almost naked, her haire of amber couler, hanging downe
 to hir feete, hir face shriueled, and parched with the
 5 Sunne, in so much as thus disguised, and deformed, as well
 with hir ill diet, and the weather, as with hir sorrowe,
 she seemed some Satire, borne and bread in that desert.
 The Despot and his wife, amazed at this sodaine sight,
 stoode still, narrowly marking the gesture of Mariana,
 10 who was playing with a little Fawne, which she had noursed
 vp, till at last she casting vp hir eyes, and seeing them
 there, arose hastely, and was ready to depart, but the Despot,
 who desired to know what she might be, drawing more nie,
 perceiued by the lineament of hir face, that she had bene
 15 a woman of good proportion, began to salute hir in this
 maner. Woman, Satyre, Nymphe, or whatsoeuer thou be, that
 liuest thus as a sauage creature, in the deserts, tell me
 of courtesie, as to a straunger that pitties thy estate,
 whether thou be bred here, and so naturally wedded to this
 20 brutish kinde of life: or if some misfortune hath led thee
 to this extreeme mishap, that so either I may marueille at
 such a strange breede, or els both pittie, and seeke to
 reliefe thy miserie. Mariana hearing the Despot speake
 thus honorably and friendly, made no answere at all, but

staring in his face, called to remembraunce hir
 former estate, and shamed at hir present
 wretchednesse, so that the teares standing in
 hir eyes, the burden of ouermuch sorrowe
 5 made hir a long while silent, yet at last
 comming more nere, she made him this answere.

Curteous straunger, if I ouerslip either
 dutie or reuerence, due to thy calling,
 thinke my sauage life leades me to such
 10 ignorance, and therefore the more worthie
 of pardon, but whatsoeuer thou be, king or
 keisar, know this, I am no Satyr, but a
 woman distressed, and placed here by the
 enuie of fortune, where time and patience hath
 15 learned me to liue content: for thy pitie
Ingratitude
ought neuer
to be vsed.

I returne thanks, as one whome these / woodes
 haue not yet pierced with ingratitude, for
 thy reliefe I refuse it as a thing contrarie
 to my resolution, for in this life, I meane
 20 to die. No soner had she made this reply, but
 she was tournning hir back, had not the Despots
 wife intreated hir to tell the course of hir
 abode in these desertes, and of what parentage
 shee was: Mariana hearing the Ladie pitifull,

C2v

though importunate, began to resolute hir in this
 maner. Madame, for no lesse your countenance
 and behauiour imports, long it were to
 discourse of my former estate, and a taske
 5 worse than death, to recount my misfortunes,
 sith the rubbing of halfe healed scarres,
 would but renewe olde soores, which should
 greue me greatlie to rehearse, and would
 little proffit you to heare, yet somewhat
 10 to satisfie your demand: know, I once tasted
 of honor, as descended from noble parentes,
 and as you, felt my selfe safe, seated
 in pleasure: welth I had, as fauoured with
 rich possessions, but nowe fates that
 15 cannot be auoyded, and fortune that will
 be mistresse of hir decrees, taught me honor
 was brittle, and riches as blossomes, that
 euerie frost of fortune, can cause to wither:
 so that both dishonored and poore, yet I
 20 liue more happie, for that I haue opposed
 my minde against all mishaps, not caring for
 fortune, because too low for fortune. Thus
 Madame, you haue heard what I haue bene, and
 12: felt_7 and felt

Ineuitable
fatum.

Riches not
permanent.

see what presently I am. The Despot seeing
 she would faine be gone, hearing she was
 of honorable parentage, stept more nigh,
 and tooke hir by the hand, adiuring by
 5 the loue she euer bare to him she liked
 best, that she would tell hir name, hir
 countrie, and the cause of hir aboade in
 these deserts. Mariana a long while vnwilling,
 and yet at last ouercome with their
 10 importunacie, discoursed vnto them whose
 wife she was, and from point to point
 discouered the fore rehearsed premises.
 The Despot and his wife, who knew very
 well Prestines, hearing such a tragicall
 15 Catastrophe, tooke such compassion of the
 Ladie, that sitting downe by hir, they
 fell into teares, which ouerpast, they
 sought by perswasions to driue hir from that
 miserable resolution, the Despots wife
 20 offering hir to be second Ladie and mistresse
 in hir house, wher she should be entertained,
 not as a friend only, but as hir own sister.
Mariana was thankefull, but not to be

Courtesie
is honorable.

intreated, till at last wonne with such earnest protestations,
 she graunted to / go with them, which greatly contented the C3
Despot, so that casting his mantell about hir, and taking
 hir vp behind him, he roade forward to seeke his companie,
 5 whome when he had found, leauing all his sport, he hied
 home to his house, a ioyfull man of such an incounter.
 Where we leaue him, and retourne to the Coursayers and
 Pyrates, who comming at last with their pryse to Iaphet,
 a promontorie seated by the sea, they solde the nurse
 10 and the two children to the gouernour of the citie, who
 was called Lamoraque, being brother to the Despot of Decapolis,
 who when they came to age, kept them vp as slaues, setting
 them to all kinde of drudgerie: the nurse although of meane
 parentage, yet passing wise, feared to bewray from whence the
 15 children were issued, and therefore called them hir owne
 sonnes, naming the eldest, whose name was Castriot,
Procidor, but the yongest she suffered to retaine his
 syrname. The children thus kept seruite, and miserable,
 being come to some yeares of discretion, their nurse
 20 tolde the eldest whose sonne he was, charging him vpon
 his life not to bewray his progenie, least it might be
 greatly preiudiciall to his estate, but to content him
 selfe with hope, till time did allowe better fortune.

Procidor, for so we will now call him,
 as he grewe in yeares, so he grew in wisdome,
 that he couertly concealed what his nourse
 gaue him in charge: And as the Palme tree
 5 cannot be brought from his height by
 pressing downe, nor the Diamont bereaued
 of his vertue, though he be set in brasse,
 so Procidor, although he was in the state
 of a slaue, poore, miserable, and acquainted
 10 with labours, yet his minde reaching at
 honor, began to be impatient of commande,
 so that in a day, finding fit oportunitie,
 without taking his leaue of his nourse, he
 shipt him selfe in a barke of Alexandria,
 15 to seeke his fortune, where passing away
 three or foure yeeres at the seas, and
 getting little or no preferment, hearing
 also that his father (whome he supposed to
 be dead) was yet liuing, and prisoner in
 20 Sydon, as one in dispaire, and past hope,
 he traueled many straunge countries, till
 at last he came to Decapolis, where he had
 not long bene resident, but the Despot
 seeing him a young youth, verie well
 7-8: brasse, so 7 brasse. So

Pouertie
hinders not
wisdome.

proportioned, of good grace, and of a
 resolute disposition, intertained him
 into his seruice, so that hee liued in
 the house with his / mother vnknown,
 5 for the space of a yeare: in which
 time, Marcella the daughter of the
Despot, noting the perfection of
Procidor, began at the altars of Vesta
 to offer smoaking thoughts at the shryne
 10 of Venus. For womens eyes delight in
 the varietie of obiectes, the mayde
 seeing that the sharpnesse of his wit
 (a sparke that soonest inflameth desire)
 was answerable to the shape of his
 15 bodie, and that his minde was adorned
 with so many sundrie good qualities:
 that if his fortune had bene equall
 to his face, his deserts might haue
 made him a Prince, she began so farre
 20 to enter into the considerations of
 his vertues, that hazarding too rashlie
 into so dangerous a laborinth, she felt
 hir minde begin to alter, and hir
 affections to stoope to such a state

C3v

Loue a
perilous
laborinth.

as repent she might, but recall she
 could not. But taking these thoughts
 for passionat toys, that might be
 thrust out at pleasure, cursing loue
 5 that attempted such a chaunge, and
 blaming the basenesse of hir minde,
 that would make such a choice, to
 auoide the Syren that enchanted hir
 with such deceitfull melodie, she
 10 called to hir bedfellowe Mariana
 for a Lute, whereupon warbling a
 merie galliard, she thought to Musick
 beguile such vnacquainted passions, mitigats not
 but finding that musicke was but to loue.
 15 quench the flame with oyle, feeling
 the assaultes to bee so sharpe as hir
 minde was ready to yelde as vanquished:
 she began with diuers considerations
 to supresse the franticke affections,
 20 calling to minde that Procidor was hir
 fathers seruant, a man of meane and
 base parentage, for his birth not to
 be looked at of the daughter of a
Despot, much lesse to be loued of one
 25 3: toys, 7 ioyes,

of hir degree, thinking what a discredit it were to hir
 selfe, what a grieffe to hir parents, what a sorrowe to
 hir friendes, yea, what a mightie shame should be guerdon
 to such a monstrous fault, blaming fortune, and accursing
 5 hir owne follie, that should be so fond as but once to
 harbour such a thought, as to stoupe so lowe as to hir
 fathers hyerling. As thus she was raging against hir
 selfe, loue feared if she dallied long, to loose her
 Champion, and therefore stepping more nigh, gaue hir
 10 such a fresh wound as pierst hir at the verie heart, that
 she was faine to yelde, maugre hir former considerations,
 and forsaking all companie, to get hir in hir closet, where
 being solemnlie set, she burst forth into these passionate
 tearmes. /

15 Vnhappie Marcella, hath fame hetherto feared to speake C4
 ill of thy thoughts, and shall report dare to misconstrue
 of thine actions, hath Decapolis honoured thee for thy
 vertues, and shall now all the worlde wonder at thee for
 thy vanities, hast thou vowed thy selfe to Vesta, and wilt
 20 thou runne after Venus? wilt thou be counted a president
 of virginitie, and yet subiect thy selfe to vnbridled
 fancie? No Marcella, there is no sweeter friend than
 libertie, nor no worse enemy than inconsiderate affection:
 the thoughtes of Ladies, Marcella, as they are worthy, so
 25 ought they to looke no lower than honor: Blush then at thy

4: fault, blaming / fault. Blaming

9: therefore / there feare

25: honor: / ~ ,

would weare out that which fond loue and
fortune had wrought, but all was in vayne:
for so did the remembraunce of her late
conceiued loue, alienate hir thoughts from
5 hir wonted disposition, that shame and
dishonor, the greatest preuenters of mishap,
were no meanes to diswade hir from hir
determined affection: In so much that not
possible to hyde fire in the strawe, nor
10 to smother vp / fancy in youth, she bore C4v
such a fauourable countenance to Procidor,
that not only hir selfe, but the rest of the
house marueiled at hir submisse familiaritie.
Yet in that she had hetherto troden hir shoe
15 so euen, as no steppe was so much as thought
awry, they construed all to the best, and
thought hir fauours toward Procidor proceeded
as a reward for his vertues, not from a
regarde to his beautie. But at last being
20 Venus scholler, and therefore daring with
hir to daunce in a net, played not so close,
but Procidor could iudge of colours, and
espye of the halfe what the whole ment,
puffed vp therefore a little in conceipt

with the fauour of his masters daughter, seeing
 oportunitie layde hir hairie forehead on his lappe,
 he began somewhat peartlie to prie into the exquisitnesse
 of hir perfection: noting that she was passing beautifull,
 5 and young, and that vertue added a grace vnto nature, and
 that being of noble parentage, beautie decked nature with
 dignitie. This interchange considered, so charmed the
 poore gentlemans affections, that fayne he would haue
 made requitall of hir fauours with like courtesie, if hir
 10 honourable estate had not quatted his presumption with
 feare: houering thus betweene two streames, at last he
 burst forth into these complaintes.

Doest thou not know poore Procidor, that actions
 wrought against nature, reape despight, and thoughts
 15 aboue fortune, disdaine: that what byrd gaseth against
 the Sunne, but the Eagle, becommeth blinde, and that such
 as step to dignitie, if vnfit, fall: that thoughtes are to
 be measured by fortunes, not by desires: how falles come
 not by stouping lowe, but by clyming to hie. Shall therefore
 20 all feare to aspyre, because some hap to fall? no Procidor,
 though thou art in ragges, yet thou art noble borne, thou
 art not inferiour to Marcella in byrth, though in riches:
 then dare to attempt, sith she shewes thee such manifest
 fauours. Ah nouice in loue, doest thou count euery dimple
 18: falles_7 fallēs

in the cheeke a decree in the heart, euery laugh a warrant
 of loue, Venus, fond man, lookt on more than she loued, or
 els she was passing amorous: womens smiles are oft more of
 custome than of courtesie, and passing prodigall they bee
 5 with their eyes when they are nyggardes in their hearts:
 for thinke not fond man that Eagles will catch at flyes,
 Cedars stoope to brambles, nor such honorable dames looke at
 such homely / peasants, no no, thinke hir disdaine is D1
 greater than thy desire, for accounting thee but a slaue,
 10 and hir fathers mercinarie man, she doth but repay thy
 labours with affabilitie, therefore cease not onely to
 say, but to thinke she loues thee.

Procidor with these pithie perswasions, somewhat
 appeasing the sparkling flames of loue, that already
 15 were kindled in his brest, applied him selfe to his
 wonted labour, suppressing his affections with the due
 consideration of hir honour, and his owne meane estate,
 and counting it frenzie, not fancie, to couet that which
 the very destinies woulde denie him to obtaine. These two
 20 thwarted thus with feare and shame, lingreth forth the
 time, till at last fortune willing to present in a sweete
 figge bitter wormewood, found such fit oportunitie, that
Procidor and Marcella met at such leysure, that not long
 after, Marcella was knowen to be with childe, which newes
 1: laugh_7 lins 3: she was_7 she
 7: dames looke_7 dames

no sooner came to the eares of the Despot, but as a man
 enraged, furie and reuenge driuing reason out of conceipt,
 he presently caused Procidor to be apprehended, and his
 daughter Marcella, resolving that according to the law
 5 of the countrey, they should die. The mother more pitifull,
 considering the follies of hir owne youth, began to intreate
 hir husband to spare their liues, and assigne what punishment
 els, though the torture were neuer so grieuous: which by
 long perswasion, he consented vnto, committing them vnto
 10 straight prison, where they lay in great distresse the space
 of ten weekes, before euer the Despot made any question of
 their imprisonment. While thus Progidor lay sorrowing, more
 for the mishap of Marcella than for his own misfortune: newes
 was brought to Decapolis, that Euribates sonne had gathered
 15 an host, and sought to driue Voltarus out of the Confines
 of Tyre, which Procidor hearing, he began thus to meditate
 with him selfe. Vnhappy Procidor, see howe fortune intending
 thy good the haplesse fates seeke to frustrate such successe,
 hast thou these fourteen yeeres, gone as a vacabonde about
 20 the world vnknownen and despised, hoping for this day, that
Euribates sonne should seeke reuenge on Voltarus, and art
 thou now in pryson, when oportunitie offreth such good fortune,
 yea and in such a place as nought but death can redeeme thee.
 2: enraged, furie and reuenge_7 in raged furie, and reuenge,

The Iaylor ouerhearing Procidor, asked him what he / had Div
to doe with the peace or warres of Princes. Ah my good friend
(quoeth he) when I consider in what estate my father whilome
liued in that countrey, as I haue heard, and am able almost
5 to remember, I cannot but grone to see my present ill happe:
And who was thy father (quoeth the Iaylor). Seing, answered
Procidor, that time hath set the sonne of Euribates almost
in his kingdome, I feare not to discouer what I am, my
fathers name is Prestines, Lieutenant of Tyre, vnder
10 Euribates, and my name not Procidor, but Castriot, and I
doubt not but if I were there, for my fathers sake to reape
credit and authoritie. Without further questioning, the
Iaylor went presently and tolde the Despot what he had heard,
who making small account of the matter, yet presently
15 considered with him selfe, if it were true, howe greatly he
should by making such a marriage, auoyde the shame like to
befall to his daughter, therefore he went and asked of Mariana
what her eldest sonnes name was, who made answeare Castriot,
and that if he liued, he was about twentie yeares of age,
20 the Despot suspecting it was he, went secretly to the pryson,
where examining Procidor of al his life past, found by
probable circumstances that he was Prestines sonne, whereupon
he began to recount vnto him howe he tooke him into his
6: Iaylor). 7 Iaylor)

seruice, placing him in his fauour, then the iniurie he
 offred him by infringing his daughters honor, yet for all
 this, crauing no other amends, but that he would take hir
 to wife, Procidor made answere, what he had done was the faults
 5 of his youth, and that he was both sorrowfull and repentant,
 and that he might thinke it firme loue, and not fading
 fancie that forst him to commit such a fault, he was ready
 at his pleasure to take Marcella to his wife. The Despot
 seeing sparkes of his fathers courage in his resolutions,
 10 embrased him, and sending for his daughter into the same
 prison, there secretly betrothed each to other, then tooke
 them out, and sent them to a graunge place of his in the
 countrey: within short time they recouered their former
 complexions greatly impaired by their close imprisonment.
 15 In the meane space the Despot prouiding all things necessarie
 for the marriage, seeing they were retourned into the former
 fourme, caried his wife, and madame Mariana, to his graunge,
 where by the way he demaunded of hir, / how happy it would D2
 be vnto hir, if he did marrie his daughter to hir eldest
 20 sonne Castriot. Madame Mariana smiling, told him, it was
 impossible, sith she thought him dead: being well arriued
 at his farme, he brought his wife and the Ladie into the
 chamber where the two louers sate, very richely appareled,
 vnto whom at large he discouered what had happened. When

Mariana knewe hir sonne Castriot, noting very well the
 liniaments of his face, she fell in a sound for ioye,
 but being at last reuiued, after many and hartie embracings,
 and ioy on al partes, they sat downe to dinner: Castriot
 5 desiring the Despot that he would send to Iaphet where
 was one Lamoraque Gouvernour of the towne, that helde his
 yonger brother and his nourse, as slaues. This motion was
 greatly agreable to the Despot, so that he presently sent a
 messenger to Iaphet, and an other to Tyre, to heare of the
 10 estate of Prestines: The messengers making as much speede
 as winde and weather would permitte, arriued fortunatly at
 their desired places, where no sooner the one was arriued,
 but he deliuered his embassage to Lamoraque, who musing to
 heare such news from his brother, the Despot, went to confirme
 15 his doubt the more, and subtely examined the nourse, who
 confessed as before, whereupon to satisfie his brother,
 and requite the great iniurie he had profered to young
Infortunio, hauing but onely one daughter of the age of
 fourteene yeares, he gaue hir with a great dowry to the
 20 poore Gentleman, and withall shipping him selfe in a
 frygot, with his daughter, his sonne in lawe, and the nourse,
 he sayled to Decapolis, at whose arriual great ioy being
 made betweene Mariana and hir two sonnes, the marriage of
 the Gentlemen, was sollemnised the next weeke after, and to

increase therein content, newes was brought that Euribates sonne hauing subdued Voltarus, and recouered his kingdome, he had set Prestines in former place and authoritie. This newes greatly delighting the companie: When the marriage
 5 feast was ended, the Ladie and hir two sonnes, with their wiues, taking leaue of the Despot, and Lamoraque, sailed to Tyre, where they were most louingly entertained by Prestynes.

Perymedes hauing ended his tale, his wife Delia, raging against fortune, that was most enuious to them that
 10 were / most honorable, said that poore men were like little D2v shrubs, that by their basenesse escaped many blastes, when high and tall Ceadars were shaken with euerie tempest: concluding therefore, that Mediocria were most firma, seeing her fyre was out, and the night somewhat colde, they both
 15 hyed them selues to bed.

The second nights discourse.

The day was no sooner spent in labour, but the poore Smith and his wife, according to their accustomed manner, after supper would not be idle, but sitting close by the
 20 fire, Delia brought out an olde payre of Cardes, to passe away the time at play, whereupon Perymides taking occasion,
 1: therein_7 theirrein

began to discourse in this manner. These Cardes (wife) may rightly be tearmed Glucupikra sweete and sower, double faced, bearing in their foreheads pleasures and peace, and in their backes sorrowes and Stratagemes, presenting vs
 5 with delicates, which in the mouth taste like hony, but in the mawe more bitter than Gall, for although we vse them for recreation to passe away the time, yet other ayme at two endes, Lucre and Couetousnesse, and yet their gaines but losse of time. And the effects of gaming here now a
 10 dayes in Memphis, as they are many, so they are monstrous, as quarels, murders, blasphemies, swearing, and cousinage, yea the ouerthrowe of houses and families, testifying the infamous nature thereof. Chilon the Lacedemonian, being sent in Ambassage to Corinth, to treat of a league betwixt
 15 those two cities, finding the Rulers playing at dice, retourned back without once speaking of his commission, saying that he woulde not Eclipse the glorie of the Spartanes with so great an ignomie as to ioyne them in societie with dice players. Delia hearing hir husband enuying so
 20 much against playing, thinking he did it to check hir desire to play at Cardes, began thus to defend it.

And would you haue vs husband so farre from recreation / D3
 in Memphis, as to be Stoikes or Cyniks, well had I allowed
 1: manner. 7 ~-

2: Glucupikra 7 Glucupilica

(husband) of your speeches, if they had sauoured of anie
 exception, but so strict an inuectiue deserues some Apologie,
 and therefore by your fauour husband, thus, I denie not but
 those effectes which you repeated as frutes of gaming, are
 5 greatly preiudiciall, both to the minde and bodie, but they
 proccede not of necessitie, as causa sine qua non, but as
 infections that flowe from the abuse, being growen into an
 extremitie. For we see that many things which of them selues
 are good, by excesse growe into the nature of euill, and so
 10 of this: for Salomon, whose deuine wisdom was without
 comparison, set downe his censure of time, that as there were
 daies of sorrow, so were there houres of mirth, that the
 minde had as well pastimes to recreate, as serious affaires
 to fatigate. Cato the most seuerer Censor that was euer in
 15 Rome, amongst all his straight edictes, did not vtterly
 abolish gaming, but allowed the Purpurati to spende certaine
 houres at such pastimes as they thought necessarie, saying,
 that moderate sport was a whetstone to the memorie. I haue
 heard the Chaldees say, that the Lydians were the first
 20 inuenter of Cardes and Dice, and other games, and by them
 preserued a long time the estate of their common wealth,
 which otherwise should haue bene ruined and subiected.
Perymides hearing his wife to alledge such sound reasons

61: hartfull. In 7 hartfull in

23: richest 7 riches

for Gamsters, thought to ioyne action with her in this manner.

You resemble wife those subtill Lawyers, that onely alledge that clause in their euidence, which best serues 5 for the prooffe of their plea, leauing out all other prouisoos that are hurtfull. In deede, I remember I haue heard that the countrey of Lidia, being oppressed with a great dearth and scarcitie of victualles had almost subuerted their estate with famine, but that to resist, 10 and sustaine hunger the better, they inuented playes and gaming, spending euery other day in such sporte without any meate, which they continued for the space of twentie and eight yeares, by that pollicie preseruing their countrey from a generall famine, by sparing so carefully 15 their prouision. But wife, the case is altred in vs, we are so farre from recompencing the fault of so vile an occupation by fasting, that contrariwise, we foster it vp with all kinde of dis- / solutenesse, gluttonie, riot, and D3v superfluitie, in so much that we are not ashamed nowe 20 adayes to vse this prouerbe (that a man had better loose than to be idle) but if those leud Philosophers, which set downe this principle, knewe their inestimable losse, not of mony which they abuse, but of the richest and most pretious thing that may be spent, and which can neuer 6: hurtfull. In_7 hurtfull in 23: richest_7 riches

be recouered: I meane time, they would be ashamed of their doctrine, that to loose is worse than to be idle, because it is ioyned with so bad an action as of necessitie redoundeth to the detriment of him selfe, or of his neighbour, 5 yea, and oftentimes of both. And yet because the nature of man is not able to abide continuall labour, and occasion of businesse is not alwayes offered, we may with our Chaldees in their Academies followe this precept, that time spent in honest pastime or game, of moderate pleasure, may be 10 set downe in the register of happie dayes, as howres not greatly dissonant from vertuous indeuours, neither, saith Scipio, is gaming blame worthie, if we vse it as rest and sleepe, after we haue ended and dispatched our businesse. I am glad (quoth Delia) that you allowe vs any time to 15 play. I am not so strict quoth Perynides, but this discourse wife is farre from the purpose, therefore seeing we haue yet halfe the euening to spende, and I haue no delight to play at Cardes, let me heare thee tell a tale, to requite yesternightes chat: Delia nothing dainty with hir husband, 20 taking the tongs in hir hand, to keepe the fire in reparations, began in this manner.

Delia hir tale.

In the Ile of Lycrary, there dwelled sometime a

Gentleman of good parentage, as descended from worshipfull
 and honest parents, learned by education, as trained vp
 amongst the Philosophers in their academies, vertuous in
 his actions, as putting in practize those principles which
 5 he hearde in their Schooles, as Axiomes: generally, well
 nourished, in so much that he liued in / very good account D4
 in the Iland. This Gentleman called Alcimides, although
 fauoured thus with sondrie good qualities, yet was greatly
 enuied by loue and fortune, for his want was such, as his
 10 reuenewes were nothing aunswerable to his minde, but liued
 poorely, and yet contentedly in meane estate. Fancie seeing
 fortune frowne, to fill vp the tragedie, presented him with
 the sight of a young Gentlewoman, called Constance, who
 being both wise and beautifull: two perswasions sufficient
 15 to induce affection, was no narrowly marked of Alcimides,
 as he thought no object to fit his eie but her person, nor
 no melodie to please his eare, but the sound of her modest
 and graue communication. Shared thus with the consideration
 of this young Gentlewoman, at the first he found waies to
 20 proffer hir roses and perfumes, but at the last pilles, and
 hemlock. For the young virgin hearing of the vertuous
 disposition of Alcimides, and seeing his minde was as well
 garnished with good qualities, as his bodie with proportion,
 vsed lex talionis, and repaid him loue for loue, so farre
 5: Schooles, 7 Shooles, 10000
 19: Gentlewoman, 7 ~ 19: first 7 ~ ,

as his honestie might desire, and her honor admitte: in
 so much that nothing was wanting in the accomplishment of
 their thoughtes, but her fathers consent: who being moued
 by Alcimides in the matter, flatly denied, and made this
 5 obiection, that he was too poore to make his daughter any
 sufficient ioynter. Which answer so mazed Alcimides,
 that in a desperate moode, acquainting certaine friendes
 with his purpose, he rigged forth a ship to sea, with full
 resolution, either to retourne rich, or to leaue his loue
 10 and him selfe in the boosome of Neptune. Vpon which
 determination resting, he loosed with his companions from
Lyparie, and in manner of mart, made hauock on the Coast
 of Barbarie, so that in short time he became very rich,
 but insatiate couetise, that like the serpent Hidaspis is
 15 euer a thiefe, so haled him to the hope of more rich purchase,
 that at last he and all his men were taken by the Sarrasins,
 and carried away prisoners into Thunnes. The news of this
 mishap, as report must euer be pratling, came flying to the
 Ile of Lypary, that the ship wherein Alcimides and his
 20 Souldiours was imbarqued, was drowned in the Coast of
Barbarie: Constance no sooner heard of this cursed Stratageme,
 but she determined to ende these miseries with death, and
 that in / the sea, that she might imitate Alcymides, who D4v
 8: purpose, he 7 purpose. He
 9: loue 7 Grosart conj.; louer

was reported to perish in the same Element: to the ende
 therefore, hir purpose might the more easily be brought
 to passe, Constance walking downe to the shoare, found a
 little fisher boate readie furnished, with mast, sayles
 5 and other prouision, floating in the hauen. Which Constance
 espying, taking this for good occasion, she speedely went
 into the boat, and as well as she could: as the women of
 that Iland are most skilfull in nauigation, haled forth
 into the maine, and there committed hir selfe to the mercie
 10 of the waue and wind, thinking by this meanes to procure
 sonest hir fatall ende, sith so many accidents were readie,
 as death and daunger euerie minute. Passed thus two or three
 dayes alongst the Coast, till at last a Southeast wynde,
 dryue the ship vpon the shoare of Barbarie. The Barke
 15 thus beaten vp, there was at that present in the same place
 a poore woman, who made cleane the fishermens nets, which
 seeing the ship so roughly arriued, thought the Marriners
 had bene a sleepe, to warne them therefore of their landing,
 she went vp the hatches and found none, in so much that
 20 seeking further, she found this young Gentlewoman fast a
 sleepe, as one secure and carelesse of hir misfortune, whome
 the poore fisherwife waking, perceiuing by hir apparell,
 5: the_7 the the
 10: wind,_7 Grosart conj.; winding,

that she was a Christian, demaunded in the latine tounge
of whence she was, and the cause of hir so straunge imbarking.
Constance risen as it were from a dreame, hearing one speake
latine, thought she had beene driuen back againe to Lypary:
5 but casting hir eye about, and seeing hir selfe in an
vnknown Coast, she craued of the woman the name of the
countrey, who tolde hir, she was in Barbarie, neare a cittie
called Suse. Which greatly grieved Constance, that hir
death was prolonged, by such a luklesse aduenture: so that
10 fearing some dishonour in so barbarous a countrey might
befall hir virgins estate, she sat her downe and wept. The
poore woman taking pittie of hir passions, caried hir home
to hir little cottage, and there as well as she might, so
comforted the distressed maide, that she tolde hir from
15 point to point, the some of this haplesse accident: and
grewe so farre in familiaritie, that Constance demaunded
of hir what she was, who made aunswere, that she was of
Trapany, a seruant to certaine / fishers, hir name Mawdleyne: El
Constance seeing she was a Christian, and could speake Latine
20 very perfectlie, began to intreate hir that she would for the
loue of their religion and faith, tell her what course she
had best take, that she remaine for a time safe without
preiudice either of honor or honesty: Mawdleyne a woman of

good and vertuous disposition, told her that there was a
Sarrazen widow in the Citie, of vertuous life and good
 conscience, whose house was oft a sanctuary for the distressed,
 there she durst assure hir selfe she might for a time remaine,
 5 till time and opportunitie should better prouide for her
 estate: Constance glad of this newes desired Mawdleyne
 to fauour hir with the benefit of that seruice: who willing
 to pleasure her before two dayes were past, setting all
 things to hir minde in order, went with Constance to the
 10 widowes house, who hauing heard before of Mawdleyne of this
 maide, gaue her verye good intertainment, and as one
 pittying hir distresse, heard hir sorrow with teares and
 remorse: well, Constance thus placed, being in the company
 of sundry other maides that wrought needle=worke, so applied
 15 hir selfe to hir labour, that not only by hir diligece she
 procured hir mistresse fauour, but by hir courtesie, the
 generall loue and good liking of all hir fellowes. Remaining
 thus quiet, though not satisfied, fortune willing after so
 sharpe a Catastrophe, to induce a comicall conclusion,
 20 tempered hir storme with this pleasant calme: Alcymedes
 lying thus in prison, hauing no hope to recouer his freedome,
 but looking euerye daye to be condemned perpetuall slaue to
 the Galleys, newes came that a Nobleman of great reputation,



dignitie and power, had made claime to the kingdome of Thunnes,
 as his owne, and ment by the sworde to take it from Martucio
 that then presentlye possest it: this report comming to the
 eares of the prisoners, Alcimedez who knew very well to
 5 speake the Barbarian toong, told his keeper, that night it
 please him to bring him to the kings presence, hee would take
 such order with his grace, as hee should in despiht of
 fortune remaine conqueror. The / Iaylor seeing the request Elv
 was of importance, told it presentlye to his Highnesse,
 10 who in great hast sent for Alcimides, who gathering the
 king and his Nobles together, discouered vnto them such
 a peece of politike seruice, that they all consented to let
Alcymedes have the leading of the vaward, who vndertaking
 the charge, as a man greatly experienced in martiall
 15 discipline, carried his men in squadrons and troupes so
 artificially, as his warlike skill did greatly encourage
 the souldiers: hauing thus set his men in arraye marching
 forward to meete the enemy, when the battailes were within
 vew and readye to ioine: Alcymedes taking the King by the
 20 hand, presented him to the face of all his armie, and then
 began to incourage them on this manner:

I need not worthie Gentlemen and Souldiers of Barbarie,
 seeke to incourage you with a long discourse, vnlesse
 1: Thunnes, 7 Thimes,

putting Oyle in the flame, I should put a spur to a free
 Horse: your former valiant resolutions manifested in manye
 battailes, the honor whereof still glories your names with
 renowne, assures me, were the enimie like the sands of the
 5 sea, and Mars himselfe opposed against our forces, yet the
 quarrell good, and our minds armed with inuincible fortitude
 (the vertue that dareth fortune in hir face) maugre
 fates and destinies, you shall, as euer you haue done,
 returne with an honorable conquest. And for that the cause
 10 toucheth your King, who counteth himselfe a fellow-partner
 in your fortunes, see he presents himselfe as the first man
 in the battaile, and last man in the field, vnlesse death
 giue him a princelie quittance of his kingdome: let him
 be a myrror this day of your magnanimitie, let his actions
 15 be your presidents, presse but as far as your Generall,
 and courage Gentlemen, the victory is ours: see how your
 sorrowfull Countrymen, onelye animated by the rebellious
 perswasion of a traitor, stands to receiue vs, whose
 cowardize scarce dare march a foote to meete vs: I see,
 20 yea I see, in their very faces, the portrature of feare,
 and therefore Gentlemen, God and our Right, and with that he
 put spurs to his horse, and gaue / a furious and valiant E2
 onset vpon the enemy.

3: names_7 name

The king ashamed to performe any lesse then Alcimides had promised, taking a strong lance in his hand, pulling downe his Beuler, rusht most furiouslie vpon the enimie: his Souldiers noting the vnlookt-for courage of their King, 5 followed with such a desperate resolution, that the enimie amazed at the valour of Martucio, who like a Lion, massacring whom he met, ran without stop through the troupes, they laid downe their weapons without any great slaughter. But Martucio forgetting they were his native Countrymen 10 and his subiects still raged, till meeting him that made claime to the crowne, in single combat he slewe him princely in the field: stayed at last by one of his Lords, who told him the battell was ended by the submission of his subiects, who were ashamed that they had beene so forgetfull of 15 their allegiance, causing the retreat to be sounded, he peaceablie marched on toward Susa, where putting certaine of the cheefe offenders to the sworde, he sent the rest home in quiet. The victorie ended, the King presently sommoned a parliament, where with the consent of all his 20 Commons and Nobilitie, hee proclaimed poore and distressed Alcimides Duke of Tunize, and caused him to ride through the Cittie with a Garland of Bayes on his head, and Princely robes, in great and sumptuous magnificence. Being thus

- aduanced, the report thereof came vnto the eares of Constance, who now knowing him aliue and in great authoritie, whome long since she held for dead, she conceiued such inward ioye, that she could not but outwardlye commit the sum of
- 5 hir minde to the Gentlewoman with whome she dwelt, who pittying hir plaints, promised as soon as opportunitie would giue her leaue, to manifest the matter to Alcimides: Constance impacient of delayes would not let the old Gentlewoman take no rest, till one morning she went to
- 10 Alcimides, and told him that a certaine Gentlewoman was come from Lippary, who desired to speake with him in secret: Alcimides courteous, as one whome honor had not made / proud, thanked the widow for hir paines, and went home to E2v her house, where she presented him with the sight of
- 15 Constance: Alcimides hearing long before that she was dead, stood amazed at the sudden aduenture, but shee poore soule whome loue stunge at the verye heart, could not abstaine, but blushing, leapt about his necke, bewraying her ioye in teares.
- 20 Alcimides the most ioyfull man aliue for so happy an encounter, after many sweete imbrasings past, demaunded the cause and meanes how she came into Barbarie, who recounting the fore rehearsed discourse, greatly gladded

Alcimides for the finding of so trustie and true a freend:

Long he stayed not but that he reuealed this comicall
 Historie to the King, who desirous to see the Maide,
 entertained hir with great and princelie courtesie, and
 5 with all speed to both their contents, solemnized the
 mariage, which past, he sent them according to their
 calling riche home to their freends in Lippary.

Delia hauing ended her Tale, Perimedes began to take
 occasion to talke of the inconstancie of Fortune, who
 10 onelye coueted to be counted variable in all her actions,
 for, quoth he, I tell thee wife, I haue seene in my time
 many rich men, who liued secure in the aboundance of their
 wealth, driuen to such extreame pouertie, that their
 superfluitie was not more then their ensuing want, and
 15 many baze peasants by hir flattery be so hoisted vp to
 the top of her wauering wheele, as they bee potentates
 and mightie men of the earth, but her fauours are such
 as they include misfortune, and when she presents the
 most comicall shewes, then she intends the most balefull
 20 and dismall stratagemes, as the instance of Alexander the
 great may serue for a president, who in twelue yeares
 making a conquest of the whole world, and so flattered by
 Fortune as he seemed to holde hir fauours in his owne

hand amidst his most glee and greatest glorye, was cowardlye
 poysoned in Babylon. At this Perimedes was readye to
 enter into a long discourse, his Wife Delia told him
 the night was farre spent, wherevppon taking his wiues
 5 motion for a warning, com- / manding hir to Couure le feu: E3
 the poore Smith and his Wife went to Bed.

The third nights exercise.

10 The next day being a solempne day of sacrifice obserued
 amongst the Aegyptians Perimedes shutting vp his shop as one
 10 that feared to giue the least occasion of offence tying his
 deuotion to the Gods, his obedience to his king, his loue
 to his neighbours, and his will to the lawe, causing his
 15 wyfe to honor the festiuall Rytes with her best rayment,
 him selfe letting in his holy-day Cassocke went to the
 15 temple, where offring vp his oraysons after the Aegyptian
 manner: the Flamins and Rabins hauing expounded their lawes,
 the poore Smith and his wife returned home to dinner,
 where hauing taken such repast as fitted their diet and
 was agreeable to their poore preparation: Perimedes to
 20 digest his great cheere, with a litle chat began on this
 manner: noting to day wife (quoth he) at the temple,

certaine of our great Lords of Aegypt whose beds are framed
 of Arabian bisse, whose houses stuffed within with plate
 and outwardly decked and adorned with such curious worke
 of porphurine, as nature in them seemeth to be ouerlaboured
 5 with arte: Their ports glistring like the pallace of the
 Sun, shew to all passengers wonders, to be written in the
 registers of their memories: But wife, when these great
 Potentates of the Earth came to discouer their inward
 deuotion at their offertorie in giuing to the Gods, and
 10 the poore, I perceiued them miserable, and so corrupted in
 the conceit of their owne wealth, that I cryed out in my
 thoughts, these men are poorer then Perimedes: For I tell
 thee Delia, this haue I heard of the ancient Caldees,
 whose bookes were burned with their bones, that he onelye
 15 is riche, which abandoning all superfluities resteth
 contented with what Fortune hath fauoured him, his /
 estate not pinched with such pouertie, but he may liue E3v
 honestlye and vertuouslye: who so resolute in this content
 maketh not his thoughts and passions subiect to the restlesse
 20 desire of gaine, Is vere habetur diues, for wife, the minde
 is the touchstone of content, and holdeth the ballance
 that proportioneth quiet or disquiet to Kings: for Pharao
 our great Prince is not therfore fortunate, for that he
 22: proportioneth_7 protortioneth

is inuested with the diademe, for his Crowne resteth in
 the lap of Lachesis, and the destinies may depriue him
 of his dignitie this night: Kings as they haue crownes,
 so they haue cares, and in passing vnto pleasure, they
 5 step vpon thornes, and run ouer a sea of Glasse: not
 therefore riche for that they are kings, vnles content
 with his annuall reuenues, and satisfied with such limits
 as are left to the Pharaos: resting thus he is both a
 king and rich, in that seated amidst the glories of the
 10 world, the sundry objects of delights drawes not away
 his eyes, nor as the Sirens with their enchanting melodies,
 nor golde nor glories can hale him with anye pleasing
 sorceries, from the quiet Castell of Content: thus minded
Delia I tell thee I call him rich, and therefore holde
 15 my selfe one of the wealthiest subiects in all Aegipt,
 in that all my desires haue rested themselves in a
 peaceable concord, for my estate I desire to be no higher
 then a Smith, as thus spighting fortune by my occupation,
 hauing my Tongs in my hand as a Scepter, to rule in my
 20 shop, and as Mercuries Caduceus to charme the inconstancie
 of the vaine Goddess: her greatest frowne can be but
 want of a little worke, and that I ouerpasse with patience,
 and if she smile, then begin I to laugh, that Fortune

is glad to become freends with a poore Smith: Now for
 riches and treasure I haue plenty, in that I wante
 none, but count my pouertie the verye store-house of
 abundance.

5 Delia hearing hir husband thus solemnlye deliuer
 such Stoicall paradoxes, loyned issue with him in the
 same plea, and began to prosecute the matter in this
 manner. Indeed husband quoth she, the minds of men are
 so fiered with the / restles heate of couetize, as they E4
 10 beat out hotter flames then Enceladus dooth from vnder
Etna, and are like the Serpent Hidaspi, which the more
 she drinketh, the more she is pinched with thirst,
 insomuch that they count great gifts little gods,
 caring not if they may gaine, what meanes they vse to
 15 get, counting all things honest that are profitable, and
 thinking gall most sweete, if tempered with gold: these
 men that haue no meane I thinke most miserable, could
 they with Nimrod build vp Babell, or with Ninus lay the
 foundation of Babylon: for I tell thee Perymides, it is
 20 not the coine but the conscience, not the coffers stuffed
 with store, but a mind luld a sleepe with pleasing content,
 that maketh a man rich: for he that defraudeth his
 neighbor with vnderminding policies, or circumuenteth
 13: gods, 7 goods,

him with any intricate deceit, exacting vnreasonable
 taskes and customs, wrapping his freends as if in Dedalus
 Laborinth, in the quiddities of preiudiciall bargaines,
 prying into the state of the common treasury, so to
 5 indomage the common-wealth for his owne commoditie,
 gaping as Vultures after the testaments of the dead,
 not ceasing with the Rauens to pray on liuelesse carcasses:
 such as these husband, (quoth Delia) are not wealthie
 in that as miserablie they want, but are poore in that
 10 they leaue no vnlawfull meanes to couet. Then quoth
Perymedes of these former inferred premises we may conclude,
 that poorely content is better then richlye couetous,
 which the ancient Romaines auered in their censures, for
 whether shall we estimate the mony that king Pyrrhus sent
 15 to Fabritius, or els the continencie of Fabritius which
 made deniall of the same, being proffered frankelye by so
 great a potentat: and did not the answer of Marcus Curius
 more glory him and his familie with immortall renowne, in
 reiecting the masse of Gold sent him by the Samnites, then
 20 al the treasure they brought in such pompe to Rome, was
 not the liberalitie of Africanus, who parted his small
 Farne with his brother Quintus Maximus, registred in Rome
 as a thing deseruing perpetuall memory, when the great

wealth / and possessions of Lucius Paulus perisht at his Elv
 funerales, leauing behinde him no monument, but that the
Romains did accompt him poore and miserable. These glorious
 instances of Roman excellencye, prooue, that the true
 5 riches consisteth not in the aboundance of wealth, but
 in the perfect habit of Vertue: for riches is casuall
 and momentary, subiect to the frowne of Fortune, as brittle
 as Glasse, standing vpon a Globe that is neuer permanent,
 like to the Trees amongst the Natolians, that being couered
 10 with flowers in the morning, are tawny and withered before
 night, resembling the frute in the Garden Hesperades, which
 glistering like gold, toucht presently turneth to Ashes:
 wheras Vertue is not accidentall but sets out her Flag
 of defiance against Fortune, opposing herselfe against all
 15 the conspyring chances of this world: like Aeneas armour
 not to be pierced with any contrary constellation, so
 inserted into the minds of men, as neither can perish by
 Shipwracke, which made Bias escaping from the Sea, bouldly
 and merily to saye in his greatest want: Omnia mea mecum
 20 porto: And the sonne of Anchises carrying his Father on
 his backe through the flames of Troye, looking behind him
 to say, Animus infractus remanet et virtus inter hostes
et ignes viget. Then Wife thou seest they onely are rich
 11: Hesperades, / Pesparades,
 14: herselfe / himselfe 17: inserted / insorted

that couet nothing, but liuing in content,
 enrich themselues with Vertue: then Delia let me boldlye say
 (and with that the Smith set his hands by his side)
 that I am rich as the proudest in all Aegypt. But now
 5 that I may not be too tedious in my discourse, I will
 to temper mirth with melancholy, and to sing the Satyres
 of Horace to the Lute, rehearse thee a pleasant Tale
 tending somewhat to this effect; and thus the Smith began.

Perymedes tale.

10 Hereby in the confines of Babylon, dwelled a Duke
 called Gradasso, a man whose many yeares had by long experience
 learned, that to trust sundry men, was to seeke for an Eele
 amongst many Scorpions, / and therefore hardly granting F1
 his right hand to any man, he admitted none into familiaritie,
 15 vlesse he might sell his courtesie for profit, and they
 buie his fauour with repentance. But in priuate and secret
 counsailes, he vsed no freend but himselfe, fearing to
 find that in others, which he found rooted in his owne
 cankered stomacke, so skilfull to shadowe his spightfull
 20 practises with glosing coulers, as resembling the Pyrite
 Stone, he burned sorest when he was thought most colde:
 1: nothing, 7 nothing, that want nothing,
 18: rooted 7 wanted

to trust anye he thought was to despise securitie, and
 to desire mishap, and therefore knowne more for his
 authoritie then by his manners, he carryed his thoughts
 sealed vp with silence, pained with that which he most
 5 liked, namelye Fearefull mistrust. This Gradasso although
 despighted by the Gods and nature, for placing such odious
 qualities in such an old carcasse, yet was he fauoured
 by Fortune in possessing large and sumptuous reuenues,
 and not only aduanced with the tytle of honor and dignities,
 10 but also wherein hee most ioyed, he had one onely Child
 called Melissa: a Ladye so furnished with outward shape
 of body, and inwarde qualities of the minde, so decked
 with the gifts of nature, and adorned with sundry exquisite
 vertues, as Aegypt did not so much despise hir Father
 15 for his vitious disposition, as they did extoll hir fame
 for hir vertuous syncerity: for she although to hir great
 greefe, seeing into her Fathers lawlesse actions, how
 with pretended flatterye like to the Hiena he had snared
 some to their vtter mishap, and that vnder coulour of
 20 lawe, with exacted extortion he had oppressed the poore,
 sought not onely as farre as she durst, to pull her Father
 from such inordinate gaines, but also secretly made
 recompence to such as hir Father vniustly had almost

brought to ruine.

This Melissa flourishing thus in happy fame, the old
 misard her Father casting beyond the Moone, knewe by
 experience, that as the hearbe Spattania no sooner sprowteth
 5 aboue the ground but it blometh, and the Egges of the
 Lapwing are scarce hatched before the young ones can run,
 so women resembling the Apples of the Tree Pala, are scarce
 ripe before / they desire to be pluckt, and their yeares Flv
 not able to discerne loue before they be halfe drowned in
 10 loue: these considerations moued old Gradasso to preuent
 had I wist, with taking opportunity by the forehead, and
 therefore sought out amongst his bordering neighbours a
 young Gentleman, the sonne and heyre of a Baron, whose
 reuenues as they were great, so they adioyned fitly to his
 15 possessions: which made the doting Duke to indeuour to buye
 him a sonne in lawe answerable to his owne opinion: finding
 his Daughter therefore in fyt time and place, he brake with
 hir in this manner. Thou knowest Melissa (quoth he) how
 carefull I haue beene since thy mothers death, not onely
 20 secretly to prouide for thy welfare, but openly so to grace
 thee with exteriour fauours, as all Aegypt haue iudged me a
 Father worthie such a Childe: and thee for thy obedience
 deseruing what my liberalitie hath so carefully imparted.
 In thyne nonage I indeuoured to instruct thee in modestye

and manners, by such vertues to seeme gracious in the eye
 of euerye man, now that thou art growne to ryper yeares,
 and art famous for the method of thy life through all the
 countrey, seeing thou art fit for marriage, I haue sought
 5 thee such an husband, as shal honor thee with his byrth,
 and inrich thee with his possessions, a man though not so
 exquisitely formed by nature, as he maye seeme a second
Paris, yet of such wealth as hee may countenance and
 credit with the aboundance of his reuenues, and to be
 10 breefe daughter, it is Rosilius sonne to the Lord Rosilius
 latelye deceased: after he had named the man, he ceased, to
 heare his daughters replye. Melissa noting with a secret
 mislike hir fathers motion, yet for feare durst not oppose
 hir selfe against his determination, but told him that as
 15 she was his Daughter, so she was bound by the law of nature
 to obeye him as hir Father, and his will should be to hir
 as a law, which by no meanes she dared to infringe: this
 answer pleased the old couetous Duke, that with as
 conuenient speed as might be, he brake the matter to
 20 Rosilius, who hauing no more wyt then hee well could occupye,
 noting how faire a Lady he should possesse, condescended
 with / great thanks to the Dukes motion, and therevpon F2
 frequenting the house of Gradasso began after his homely
 11: ceased, 7 ceased

fashion to court the young Lady Melissa, as fit to woo so
braue a Gentlewoman, as Pan to be sent from Troye in
ambassage to Helena: well, these two discords oft descanting,
to make a concord:

5 It fortuned that a Gentleman next neighbour to the
duke, had a young sonne called Bradamant, a man so
sufficiently graced with externall fauours of nature, to
beautifie his body, and with inward quallities and vertues
to aduance his minde as he was generally liked and loued
10 of all the country: This young Gentleman passing by the
Court of Gradasso, espied Melissa looking out of a window:
Bradamant amazed at the sight of such a heauenly creature,
stood a long while astonished at her excellent beautie, in
so much that Melissa casting her eye aside, espyed him, and
15 with that shut the casements: which somewhat daunted the
minde of the young Gentleman, to be so sodenly deprived
of that object which so greatly pleased his eyes, but taking
this her modest discourtesie in good part, he passed forward
to take a vew of his fathers grounds, where as he sollemnly
20 and sollitaryly walked, he felt in his minde a sparkling
heate of affection, which he tooke as a toye of youth,
rather to be laught at for the sudden passion, then to be
preuented for any ensuing danger. As thus he rested a little
3: oft_7 of

perplexed, but not greatly pained, Cupid that grudged to loose such a novice, hauing his winges plumed with Times feathers, least hee might let slip occasion, seeing this young Gentleman at discouert, thought to strike while the
 5 Iron was hot, and so drew a boulte to the head, and stroke Bradamant at the very harte, which pierced so deepe, that no physicke could cure: For the fame of Melissaes life began to allure him, the report which all Aegypt made of hir courtesie, was a chaine to intangle hys freedome, hir
 10 honour, byrth, parentage, and incomparable beautie, gaue such fierce assaults to his perplexed fancie, as no defense of reason was able to withstand those violent impressions. /

Bradamant seeing himselfe pained with these vnacquainted F2v fits, was driuen into a quandary, whether he should valiantly
 15 resist the enchanting tunes of Cupids sorcerye, and so stand to the chance whatsoeuer the mayne were, or els yeelde to the alluring call of Beawtye, and so spend his youth in seeking and suing for doubtfull though desired fauours. Tossed a while in these contrary thoughts, and pinched with
 20 the consideration of his owne estate, he began to think that to fixe his fancie vpon Melissa was with the yong Griphons to pecke against the Stars: and with the Woolues to barke against the Moone, seeing the basenesse of his

birth, and such a rich Riual as Ressilius was, would
 greatly preiudice his intended sute. These considerations
 began somewhat to repress his doting fancies: but Cupid
 not willing to take so slender a repulse, thought straight
 5 to race out these despairing thoughts, with the comfortable
 Conserues of Hope, and to draw Bradamant out of the
 Laborinth of distrusting feare, with the assured possibilities
 of atchieuing his enterprise. He therefore began to encourage
 his Champion with these plawsible coniectures, that Melissa
 10 was a woman, and therefore to be woone, if beautifull, with
 praises: if coye, with praiers: if proud, with gifts: if
 couetous with promises: to conclude, that as there is no
 stone so hard which cannot be cut, no Hawke so rammage that
 cannot be manned: no Tygre so fierce which cannot be tamed:
 15 so there is no woman so infected with the bitter passion
 of selfe-will: none so spotted with the staine of hellish
 crueltie, nor so wedded vnto wilfull frowardnesse, but they
 may be drawne to the lure by some of the forenamed practises.
Bradamant pricked forward with these pithie perswasions, and
 20 yet driuen backe with the feare of some haplesse deniall,
 stood diuersly perplexed whether he should with a momentary
 content sue after losse, or with a long disquiet seeke after
 11: with praiers: 7 wiith praiers:

gaine, remaining a while in these doubts, halfe frantike
with such vnaccustomed fits, he fell into these passionate
complaints:

- Oh Bradamant how art thou diuersly perplexed, driuen
5 either to purchase haplesse content with fading pleasures,
or / to gaine a happy disquiet with ensuing profits: if F3
thou choose the first, thou art like to repent at the last:
if the second, sure with Hercules after painefull labours
to obtaine fame and quiet: the Caspians fearing to be stifled
10 with sweete sauours, weare in their bosomes buds of Hemlocke:
the people Pharusij doubting to surfet with drinking the
iuce of Liquorice, preuent such perrils with chewing
Rewbarbe: it is better to be pained with the sting of a
Snake, and recouer, then be tickled with the venime of
15 Tarantula and dye laughing: hard yea hard it is, Bradamant,
to ride on Seianus Horse, for his beauty and then perish,
or to gaine the Golde of Thalessa with assured mishap:
better it is for a time with sorrow to preuent dangers,
then to buye fading pleasures with repentance. Repentance? Why
20 Bradamant, what cause shalt thou haue to repent? Is paine
alwayes a companion to pleasure? is danger the hand-maide
to Loue? is Fancye neuer painted but treading vpon thornes:
yes no doubt, as Cupid hath arrowes that doo pierce, so
10: buds_7 bands
19: repentance. Repentance? 7 repentance?

they make sweete wounds. Venus I grant hath a wrinkle
 in her brow, but two dimples in her cheekes, she frownes
 not vpon them that sacrifice at Paphos: but paines such
 as despise hir Deitye: Loue Bradamant, why doost thou
 5 loue, yea alas, and therefore vnhappy because in loue,
 a passion so vnfit for thy yoong yeares, as if thou yeeld
 to Cupids allurements, thou shalt haue cause either to
 curse the Destinies for appointing him a God, or accuse
 the Gods for creating thee a man: for loue whatsoeuer the
 10 lucke be is alwaies tempered with losse: if thou winne,
 thy gaines shall be like theirs who buye Hony mixed with
 Gall, the sweetnesse not halfe so much pleasing the taste,
 as the bitternesse infecteth the stomacke: Parrhasius
 drawing the counterfeit of loue, painteth hir tickling
 15 Youth on the left side with a Feather, and stinging him
 on the right with a Scorpion: meaning that they which
 are sotted with the sorceries of Cupid, reape for a dram
 of Golde a pound of drosse, and for a pinte of pure oyle,
 a whole tun of infectious poison, being a fading pleasure
 20 mixed with bitter passions, and a miserye tempered with
 a few / momentary delights. It is for youth Bradamant F3v
 to spend their flourishing yeares in vertues not in vanities,
 to delight in hard armours, not in delicate and effeminate

amours, not to dallie in the chamber with Paris, but to march in the field with Hector, to wish they could loue, not to repent they haue loued: Hercules wunne his fame not with recounting his lawlesse and licencious loues:

5 but by atchieuing strange and inuincible labours, the one winning him endlesse renowne, the other vntimely death: seeke then to bridle fancie with reason, and to restraine doting affections with due counsaile: quench the flame of appetite with wisdom, and reaching at honor, spurne at
10 beautye, so mayst thou say Venus flames are but flashes, and call Cupid a despised boye, not a redoubted God: Bradamant thinking thus with blaspheming curses to shake of fancies shackles, went out of his chamber to sport himselfe with his companions, where he passed away the
15 day in playing at Chests, but although he gaue the checke, he was faine at last to take the Mate: for Venus hearing with what despightfull tearmes he abused her Deity, thought seeing he despised loue, to make him yeeld vnto loue, and with panting sighes to craue pardon, where with bitter
20 speeches he had railed: she therefore seeing he began to make a rampire against fancie, thought to giue a fresh assault to his halfe defended fortresse, and to send Desire as a Herald to make the challenge, that Beautie

as a champion might performe the charge: which doone,
Bradamant willing to withstand hir power, passed three
 or foure daies in perplexed passions, counting loue as
 a toye, which being taken in a minute, might be left of
 5 at a moment: but he found as the Abeston stone once kindled
 can neuer be quenched, as the Griffon if he once soare
 into the ayre will neuer come downe without his praye:
 so if Venus giue the assault, it is vnpossible to escape
 without sacking: if loue displaye her flag, she neuer
 10 returnes without victorie: which forced Bradamant to
 present them with praiers, whome he had plagued with curses,
 and where he had shed bloud, there to offer the sacrifice:
 for the remembrance of Melissaes beautie / so fiered his F4
 affections, that as the flye Pyrallis cannot liue out of
 15 the flame, nor the bird Trochilus keepe from the infectious
 Crocodile: so vnles he might enioy what he feared to
 possesse, no meanes but death could cure his malady:
Bradamant pining a long while in these doubtfull thoughts,
 began once againe to debate with himselfe, but all in vaine,
 20 yet mauger his owne mind he burst foorth into these speeches:
 alas poore Bradamant, thou reachest at that with thy hand
 which thy hart would faine refuse, playing with the byrde
 5: found_7 fond 5: Abeston stone_7 Abenstone
 14: Pyrallis _7 Pyrulus

Ibis which hateth Serpents yet feedeth on their Eggs:
 consider Bradamant thou art the sonne of a poore Gentleman,
 and she the daughter of a mighty duke, the disdaine of thy
 parentage, thy liuing, thy patrimonie, is a sufficient
 5 cooling to thee: thinke not Eagles will catch at flies,
 or such mightye potentates stoope to such poore peasants.
 The Bull and the Hiena cannot be fed together in one stall:
 The Elephant eateth not where the Mouse hath crept: the
 Eagle and the Dove, pearke not on one branche: these
 10 brute beasts moued only by sence, thou a man, and not
 to be perswaded by reason: cease then Bradamant to loue
 her who soares so far aboue thy reach, as looke at hir
 thou maist, but obtaine her thou canst not: play like
 the tree Cytizus, that suffereth no flye to light vpon
 15 his flower: let thy mind be like Hercules temple,
 whereinto no Dog can enter: suffer not loue to scale the
 forte wherein freedome hath taken charge, so shalt thou
 both escape ensuing dangers, and prooue thy selfe more
 wise then amorous. Ah Bradamant, what dooest thou meane
 20 to measure the heauens with a line, or to furrow the seas
 with a plough? seekest thou to extinguish loue by force,
 or to preuent fancie by counsell? doost thou meane to
 quench fire with a Sworde: or to stop the winde with a
 19: amorous. 7 ~ ?

feather. Thou knowest loue is to be feared of men, because
honoured of the Gods: Iupiter could not resist fancye, nor
Apollo withstand affection, they Gods and yet in loue, thou
a man and appointed to loue. It is an impression Bradamant
5 not to be suppressed by wisdom, because not to bee
comprehended by reason: without lawe, and therefore must
needes bee aboue all lawe: / strue not then against the F4v
streame, feed not with the Deare against the winde, seeke
not to appease Venus with slanders, but with sacrifice:

10 Melissa is beautifull and vertuous, to be wunne with intreatie,
if thou feare not to attempt: what though Gradasso frowne,
may not she fauour: he stifled with couetise, and therefore
must hate: she stirred by Venus, and therefore must loue:
if Melissa like, passe not if he lowre, yea let both your
15 parents mislike, so you two rest in contented quiet.

Bradamant had no sooner vttered these words, but he felt
his minde halfe eased with flattering himselfe thus in
his follies, so that from doubting if he might loue, he
fell to deuising how to obtaine his loue: Resting thus
20 diuersly passionate: Melissa of the contrarye part began
greatlye to affect young Bradamant, and though his meane
byrthe, his parentage and lyuing, did dissuade her from
liking so base a youth: yet a restlesse desire, a secret
14: not_7 not,

Idea and contemplation of his vertues and beautye, made
 hir thinke if Gradasso would graunt, she could prefer
Bradamant before Resilius, so that hindred in a Dylemma,
 she began thus doubtfully to debate with hir selfe: Oh
 5 vnhappy Milissa, whose minde is payned with vnacquainted
 passions, and whose head is troubled with vnequall thoughts:
 shall thy Virgins state be stained with fond desires, or
 thy young yeares darkened with Cupids shadowes? Tis fit
 for thee Melissa to spend thy youth in laboures not in
 10 loues, to pace sollemnly after Vesta, not to gad wantonly
 after Venus: maidens must haue deniall in their mouth and
 disdayne in their harts, so shall they safelye remaine
 free, and securely despise Fancie: Diana is painted kissing
 Vertue, and spotting Beauties face with a Pensell: Virgins
 15 must delight in ancient counsailes, not amorous conceits,
 least in smelling vpon sweete Violets, they stumble on
 bitter Rue. Truth Melissa, thou giuest good precepts if
 thou canst follow thine owne principle, thou art perswaded
 by Bradamant to loue, but take heede of such balefull
 20 allurements, arme thy selfe against his charming desire,
 20 with a chaste disdain, so shalt thou be sure as he which
 weareth Lawrell can- / not be hurte with lightning, nor he G1
 that carieth the pen of an Eagle perish with thunder:

2: hir / Grosart; him

so shall neither Loue nor Fancie paine thee with haplesse
 passions: thinke this, Bradamant is a man, and therefore
 inconstant: and as he sayth a Louer, and therefore a
 flatterer, as fickle as the Woolues of Syria which forget
 5 their praye ere they be halfe satisfied, and as dissembling
 as Iupiter, who feedeth Semele for a while with Nectar,
 and then killeth hir with fire. Sith then Melissa to loue
 is to loose, feare not Venus as a Goddesse, but despise
 her as a wanton, intreate not Cupid with prayers, but with
 10 curses: tell Fancie thou wilt reiect hir as a vassall, not
 regard hir as a vertue: for Bradamant raile at him as a
 peasant to lowe for thy passions: in steed of courtesie,
 present him with Medaeas enchanted Casket: dooth Bradamant
 loue Melissa? no he hateth Melissa, he faineth loue to
 15 procure thy losse, he flattereth to trye thy follie, and if
 he find thee to fond, he will bring thee a sleepe with
 melodie, and then strike of thy head with Mercurie. Oh
Melissa condemne not Bradamant, without cause, if thou
 meanest not to loue him, delight not to lacke him, proffer
 20 him not Netles sith he presents thee with Roses: if he
 yeeld the Honie rub not his hieue with gall: answere him
 freendly, though thou straine courtesie to flatter, for

sweete promises please more then sower gifts, and pleasant
 potions are better taken though infectious, then bitter
 pills though most wholesome: and know this Melissa, that the
 flame of the hill Chymera, is to be quenched with Haye,
 5 not with water: the mountaine in Harpasa to be remooued
 with ones finger, not with the whole strength: and loue
 to be driuen out with reason, not to bee thrust out with
 force, least in striuing against Venus she play the woman
 and seeke to reuenge. Melissa had no sooner vttered these
 10 words, but going into her Closet she passed awaye the
 time two or three dayes perplexed: her sweete loue Rosilius
 could not with all his clownish courting, drue hir from
 hir dumpes, but still all her thoughts and imaginations
 were fixed on the wytte and personage of yong Bradamant,
 15 so that both the louers sought by walking in the woods to
 meete there / to discouer those fiery passions, which secretly Glv
 smothred within their brests, Bradamant knowing the course
 that his loue vsed to keepe, taking his Lute in his hand,
 repaired to a ground whether Melissa presently resorted,
 20 and seeing the Saint whom in heart she did reuerence,
 stealing secretly amidst the thicket she determined to
 heare some part of his passions: Bradamant full of melancholy
 dumps, tuning his Lute, began to warble out this madrigale:

- The Swans whose pens as white as Iuory,
 Eclipsing fayre Endymions siluer-loue:
 Floting like snowe downe by the banckes of Po,
 Nere tund their notes like Leda once forlorne:
- 5 With more dispairing sortes of madrigales,
 Then I whome wanton loue hath with his gad,
 Prickt to the Courte of deepe and restlesse thoughts.
 The frolike yongsters Bacchus liquor mads,
 Run not about the wood of Thessaly,
- 10 With more inchaunted fits of lunacy,
 Then I whome loue, whome sweete and bitter loue,
 Fiers infects with sundry passions,
 Now lorne with liking ouermuch my loue,
 Frozen with fearing, if I step to far:
- 15 Fired with gazing at such glymmering stars,
 As stealing light from Phebus brightest rayes,
 Sparkles and sets a flame within my brest.
 Rest restlesse Loue, fond baby be content:
 Child hold thy darts within thy quiuver close,
- 20 And if thou wilt be rouing with thy bowe,
 Ayme at those hearts that may attend on loue,
 Let countrey swaines, and silly swads be still,
 To Court yong wag, and wanton there thy fill.
- 3: Po,] ~ .
- 7: thoughts.] thoughts, 17: brest.] brest,

the After that Bradamant had recorded this dittie, he
 heard a great rushling in the bushes, wherevpon desirous
 to see what it might be, he espyed Melissa, at whose sight
 he stood so amazed, as if with Medusaes head he had beene
 5 turned to a stone: the Lady as much agast, hauing a coosin
 of hers with hir called Angelica, vttered not a word, but
 the Louers made mute / with loue, stood as persons in a 62
 trance, til Bradamant discoursing his loues, and making
 open his priuie passions, fell downe at her feete, and
 10 craued mercie: the Ladye as deeply payned as he was
 passionate, could not conceale fire in the straw: nor
 dissemble loue in her lookes, but flatlye tolde him that
 both the proportions of his bodye, and the vertues of hys
 minde had made such a conquest in her affections, that
 15 were it not the crabbed and couetous disposition of the
 Duke, she could find in her heart to make him hir onely
 paramour, but hir father Gradasso had prouided her a
 mariage, whome she durst not refuse, a man able with his
 wealth to maintaine hir, with his parentage to credit hir,
 20 and that his possessions were great gifts to content,
 and little gods to command euen Vesta her selfe to leaue
 hir Virginitie, but quoth she, how I rest discontent with
 21: command_7 ~ ,

the match, I appeale to the Gods and myne owne conscience:
Bradamant hearing her so willing to be wonne, tolde hir
 that pollicies in loue were not deceipts, but wisdom:

that to dissemble in affection was to offer Venus her

5 rights, and therefore if her fancy were such as she did

protest, it were easie to inioye the fruition of their

loues: Not so, quoth Melissa, for rather had I marrye

Rosilius, and so wed my selfe to continuall discontent

and repentance, then by being lose in my loues, and wanton

10 in my thoughts, disobeying my fathers commaund, to disparage

mine honour and become a by-word throughout all Aegipt,

for Ladyes honors are like white lawnes, which soone are

stayned with euerye mole: men in their leues haue liberties,

that soare they neuer so high nor stoope they neuer so

15 lowe, yet their choice is little noted: but women are more

glorious objects, and therefore haue all mens eyes attentiuelye

bent vpon them: yet (quoth she) how I mislyke of my

Fathers commaund, and how male-content I am, lend me your

Lute, and you shall heare my opinion: Bradamant glad that

20 his Mistresse would vouchsafe to grace him with a Song,

deliuered hir the instrument, wherevpon Melissa beyng

verye skilfull, warbled out this Dittye: /

10: thoughts, 7 thoughts

Obscure and darke is all the gloomie aire,
 The Curtaine of the night is ouerspred:
 The sylent Mistresse of the lowest spheare,
 Puts on her sable coulered vail and lower.

5 Nor Star nor Milkewhite cyrcle of the skye
 Appeares where discontent doth hold her lodge.

She sits shrind in a Cannapie of Clouds,
 Whose massie darkenesse mazeth euery sense.

Wan is her lookes, her cheekes of Azure hue,

10 Hir haires as Gorgons foule retorting Snakes,
 Enuie the Glasse wherein the hag doth gaze,
 Restlesse the clocke that chimes hir fast a sleepe,
 Disquiet thoughts the minuts of her watch.

Forth from her Caue the fiend full oft dooth flie,

15 To Kings she goes, and troubles them with Crownes,
 Setting those high aspiring brands on fire,

That flame from earth vnto the seate of Ioue,

To such as Midas, men that dote on wealth,

And rent the bowels of the middle earth

20 For coine: who gape, as did faire Danæ,

For showers of Gold: their discontent in blacke,

Throwes forth the viols of her restlesse cares,

To such as sit at Paphos for releefe,

13: watch. 7 watch,

21: Gold: 7 Gold

And offer Venus manie solemne vowes,
 To such as Hymen in his Saffron robe,
 Hath knit a Gordion knot of passions,
 To these, to all, parting the glorie aire,
 5 Black discontent doth make hir bad repaire.

No sooner had Melissa ended this Sonnet, but for feare
 the two louers, though most vnwilling, parted, determining
 when occasion would serue, they would meete againe: yet was
 10 not their meeting so in secret, but old Gradasso knew of
 their conference: wherevpon he not onelye blamed his daughter,
 and in bitter and railing tearmes misused the father of
Bradamant, but sought with all possible speed to dispatch
 the / marriage: Melissa passing the dayes in melancholie, G3
 and the night in passionate dumps, that her nuptials were
 15 so nye though men determine the Gods doo dispose, and oft
 times many things fall out betweene the Cup and the lip,
 for the day being appointed, certaine tenants, as well
 Gentlemen as others, that were vnder the Duke, went to
 20 Pharao with generall complaints of his couetous and
 barbarous crueltye. Pharao whose thoughts aimed at
 excessiue desire of coine, tooke oportunitie by the hand,
 and thought by these complaints to possesse himselfe of

all his possessions and treasure, wherevpon he sent for the Duke and Rosilius, and after he had heard the complaints, he banisht him, and Rosilius his sonne in law, with his Daughter Melissa, out of all the confines of Aegipt.

5 Gradasso willing to answer to his accusers, could not be suffered by the King to make any reple, but within three dayes they must depart, which so danted the Duke and young Rosilius, that they stode like those men that Perseus turned to stones, and poore Melissa sorrowing at the hard
 10 censure of the King, and weeping at the mishap of hir Father, cryed out against Fortune that was so fickle, and the starres that had so badlye dealt in the configuration of their natiuitie, seeing hir sorrow with teares, and hir Fortunes with wailings: well to be breefe, the day came
 15 of their departure, the Duke with Rosilius and Melissa were imbarcked in a little Ship, and so transported into Libia, where when they arriued, the Duke for that he had small acquaintance or none in the Countrie, liued obscurely and in poore estate: the clowne Rosilius hauing no qualities
 20 of the mind, onelye at home relying vpon his reuenues, and now abroad driuen to satisfie his thirst with his hands, and to releue his hunger with applying himselfe to any seruile kind of drudgerie: Melissa she got hir selfe into

the seruice of a rich marchant, where with such courtesie
 she behaued hir selfe, that she was generally liked of
 all the houshold: while thus these three pilgrims liued
 in this penance, Bradamant hearing of this straunge accident,
 5 fell into diuers and sundry perplexed passions: First the
 feruent affection he / bare vnto Melissa, tolde him that G3v
 Fortune may not part louers, nor the inconstant constellation
 of the planets, disseuer that which Fancye had vnited with
 such a bande, that the vowes of Venus are not to be
 10 violated: that loue must resemble a cyrcle, whose motion
 neuer ceaseth in that rounde, therfore he was bound by
 loue and dutie, to sayle after them into Lybia, and there
 to giue what releefe he could to these exiles: but to
 these resolutions came strange and contrary motions: First
 15 the forsaking of his Father whome he most reuerently
 honoured: secondly his freends, whome in all duty he did
 reuerence, but that which pained him most, was to leaue
Egipt his countrey, which hee loued more then his life,
 in so much that with Vlisses hee counted the smoake of
 20 Ithaca sweeter then the fiers of Troie, these considerations
 drewe him from his resolution of departure, so that he
 stayed for two or three daies passionate in Aegipt but
 loue that is restlesse suffred him to take no rest, but

in his dreames presented him with the shape of Melissa,
 and waking, Fancie set so playnely the Idea of her person
 and perfection before his eyes, that as one tormented
 with a second hell, neither respecting father, country,
 5 nor friends, as soone as wynde and weather did serue,
 rigging a bonny Bark to the Sea, he passed into Libia,
 where he was no sooner arriued, but straight hee highed
 him to the Court, where then Sacrapant the king of that
 land kept his pallace royall, Bradamant liuing there for
 10 a space as a courtier, woon such fauour for his excellent
 wit and rare qualities, that the king held him as one of
 his cheefe gentlemen, and promoted him with great giftes,
 in so much that who but Bradamant in all the Court of Libia,
 flowrisht thus in great credit, he sought about to finde
 15 out the Duke and his daughter, him on a day as he passed
 downe to the sea Cliffes he found gathering of Cockles,
 professing the state of a Fisher-man: with whom, after he
 had parled a litle, he bewrayed what he was, and in what
 estimation he was with Sacrapant: the Duke glad to see
 20 one of his countrimen, and neyghbours in so strang a land
 embraced him, to whom Bradamant briefly discour- / sed his 64
 mynde as concerning the imperfections of Rosilius, how
 his wealth onely respected, whereof now he was depryued,
 18: parled 7 parted

he was a mere peasant and slaue of nature, not able, being
 exild though noble borne, to shew any sparks of honor: seeing
 then the Duke was tyed to extremities he would now marry
 his daughter, and make hir liue as hir calling deserued
 5 in the Court: Gradasso no sooner heard his minde, but he
 graunted to hys motion, so that Bradamant breaking the
 matter to the king Sacrapant with all his Lordes seeing
 the Damzell so fayre condiscended, and with great pompe
 solempnised the Nuptials, where Bradamant mainteyned his
 10 wyfe and his father very richly vntill Pharao dying, the
 duke Bradamant and his wyfe Melissa with the clownish
 Lord Rosilius passed home to theyr former Possessions:
Perimedes hauing tolde his tale, he brust forth into these
 speeches: Thou seest Delia how farre wit is preferred
 15 before wealth, and in what estimation the qualities of the
 mynde are in respect of worldly Possessions: Archimedes
 hauing suffered Shipwrack on the Sea being cast on shoare
 all the rest of the passengers sorrowing because theyr
 goods were lost, he espying certaine Geometricall Characters,
 20 merrily and cheerefully sayd vnto them, Feare not fellow-mates
 in misfortune, for I see the steps of men, and so it passed:
 but when hee was knowne among them, the Phylosophers
 releued them all. Least Perimedes should haue gone forward
 21: so it 7 so

in his discourse, one of his neighbours came in to beare
him company, and so hee ceast from his prattle.

After that I had heard the old man's discourse,

If the rest of theyr discourse happen into my hands,
then Gentle-men looke for Newes. /

William Bubb Gentleman, to his freend the Author.

G4v

After that freend Robin you had finished Perymedes,
 and vouchsafed to commit it to my vewe, liking the worke,
 and so much the rather, for that you bestowed the Dedication
 5 on my verye good freind Maister Geruis Clifton, whose
 deserts merit it (and one of more worth) when your labour
 shall be imploied more seriouslie: the last sheete hanging
 in the Presse, comming into your studie, I found in your
 Deske certaine Sonets, fained to be written by the Caldees,
 10 what time the poore Smith and his wife liued so contentedlye,
 which shee hauing kept as iewels in her Chest, and you as
 relikes in your Chamber, not letting any but your familiars
 to peruse them, for that you feared to discouer your little
 skill in verse: these Sonets for that they fit my humour,
 15 and will content others, or els my iudgement failes, I
 charge thee by that familiar conuersing that hath past
 betweene vs, that thou annex them to the end of this
 Pamphlet, which if you grant, we still rest as we haue
 beene, if not, Actum est de amicitia, and so farewell.

20 Thine William Bubb.

The Author.

Being Gentlemen thus strictly coniured by mine especiall
 good freend, I dare not but rather hazard my credit on your
 courtesies then loose for so small a trifle his freendship
 5 whome I haue euer found as faithfull as / familiar, and so H1
 familiar as can come within the compasse of amitie: then I
 humbly intreate, if my verses be harse, or want the grace
 that Poëms should haue, that you will ouershadow them with
 your fauours, and pardon all, the rather for that I present
 10 them vpon constraint: if in this your courtesies shall
 freend me, I will either labour to haue better skill in
 Poetrie, or els sweare neuer to write anye more, and so I
 hartely bid you farewell.

R.G.

15 When the Caldees ruled in Aegypt, as the Gimnosophists
 did in India, and the Sophi in Greece, they vsed to endeuer
 as far as their graue counsailes could preuaile, to suppress
 all wanton affections, respecting not the degrees of persons,
 to whome they deliuered their satyricall exhortations: it
 20 chanced therefore, that Psamnetichus yoongest sonne, addicted

to much to wanton desires, and to sot himselfe in the
 beutie of women: one of the Caldees hauing an insight
 into his lasciuious lyfe, perswaded him to desist from
 such fading pleasures, whose momentarye delights did
 5 breede lasting reproche and infamie: the young Prince
 making light account of his words, went into his Studye,
 and writ him an answer Sonnet-wise, to this effect:

I am but young and may be wanton yet.

In Cypres sat fayre Venus by a Fount,

10 Wanton Adonis toying on her knee,

She kist the wag, her darling of accompt,

The Boie gan blush, which when his louer see,

She smild and told him loue might challenge debt,

And he was young and might be wanton yet. /

15 willi The boy waxt bold fiered by fond desire,

HLV

toget That woe he could, and court hir with conceipt,

his Reason spied this, and sought to quench the fire

With cold disdaine, but wily Adon straight

Cherd vp the flame and saide good sir what let,

20 I am but young and may be wanton yet.

Reason replied that Beawty was a bane
 To such as feed their fancy with fond loue,
 That when sweete youth with lust is ouertane,
 It rues in age, this could not Adon moue,

5 For Venus taught him still this rest to set
 That he was young, and might be wanton yet.

Where Venus strikes with Beauty to the quick,
 It litle vayles sage reason to reply;

Few are the cares for such as are loue-sicke
 10 But loue: then though I wanton it awry
 And play the wag: from Adon this I get,
 I am but young and may be wanton yet.

After the young Prince had ended his sonnet and gyuen
 it as it were in derysion to the Caldee, the olde man
 15 willing to gyue him a Sop of the same sawce, called
 together his wyts, and refelled his reason thus, after
 his owne methode:

The Syren Venus nourist in hir lap
 Faire Adon, swearing whiles he was a youth

8: reply; 7 Bullen; reply:

He might be wanton: Note his after-hap
 The guerdon that such lawlesse lust ensueth,
 So long he followed flattering Venus lore,
 Till seely Lad, he perisht by a bore. /

- 5 Mars in his youth did court this lusty dame H2
 He wooon hir loue, what might his fancy let
 He was but young: at last vnto his shame
Vulcan intrapt them slily in a net,
 And call'd the Gods to witnesse as a truth,
 10 A leachers fault was not excus'd by youth.
 10 If crooked Age accounteth youth his spring;
 The Spring, the fayrest season of the yeare,
 Enricht with flowers and sweetes, and many a thing
 That fayre and gorgeous to the eyes appeare:
 15 It fits that youth the spring of man should be
 Richt with such flowers as vertue yeeldeth thee.

After that the olde Caldee had penned this Poeme,
 hee presented it to the young Prince, but how it tooke
 effect I litle know, and leaue you to suppose: but this

15: be_7 be,

I am sure, Delia kept it in hir Casket as a Relick: and therefore as I had it I present it.

This Sonnet had no name prefixed, so that I knowe not whose inuention it was: but Delia held it more deere 5 then all the rest, so that before shee drew it out off hir Boxe shee praysed it with many protestations: but as the Argument may inferre coniecture, it was doone by a Louer, whose Mistresse was hard-hearted: which hee dyscouered Metaphorically and myldly: Thus: /

10 Faire is my loue for Aprill in her face, H2v
Hir louely brests September claimes his part,
And Lordly Iuly in her eyes takes place,
But colde December dwelleth in her heart:
Blest be the months, that sets my thoughts on fire,
15 Accurst that Month that hindreth my desire.

Like Phoebus fire, so sparkles both her eies,
As ayre perfunde with Amber is her breath:
Like swelling waues her louely teates do rise,
As earth hir heart, cold, dateth me to death.

Aye me poore man that on the earth do liue,
When vnkind earth, death and dispaire doth giue.

In pompe sits Mercie seated in hir face,
Loue twixt her brests his trophees dooth imprint.

5 Her eyes shines fauour, courtesie, and grace:

But touch her heart, ah that is framd of flynt;

That fore my haruest in the Grasse beares graine,

The rocke will weare, washt with a winters raine.

This read ouer, she clapt it into her casket, and
10 brought out an old rustie paper, and with that she smyled
on her husband, and spake to her neighbour sitting by, I
will tell you Gossip (quoth she) as preciselye as my
husband sits, hee hath beene a wag, but nowe age hath
pluckt out all his Coltes teeth: for when hee and I made
15 loue one to another, hee got a learned clarke to write
this dittie, subtilly contriued as though it had beene
betweene Sheepheards, but he ment it of me and himselfe:
Perymedes laught at this, and so the Sonnet was read thus: /

Phillis kept sheepe along the westerne plaines, H3

20 And Coridon did feed his flocks hard by:

8: rocke 7 Grosart; rockt

This Sheepheard was the flower of all the swaines,
That trac'd the downes of fruitfull Thessalie,

And Phillis that did far her flocks surpasses
In siluer hue was thought a bonny lasse.

5 A Bonny lasse quaint in her Country tire,
Was louely Phillis, Coridon swore so:
Her locks, her lookes, did set the swaine on fire,
He left his Lambes, and he began to woe,

He lookt, he sitht, he courted with a kisse:

10 No better could the silly swad then this.

10 He little knew to paint a tale of Loue,
Sheepheards can fancie, but they cannot saye;
Phillis gan smile, and wily thought to proue,
What vncouth greefe poore Coridon did paie,

15 She askt him how his flocks or he did fare,

15 Yet pensiue thus his sighes did tell his care.

The Sheepheard blusht when Phillis questioned so,

And swore by Pan it was not for his flocks:

Tis loue faire Phillis breedeth all this woe:

20 My thoughts are trapt within thy louely locks,

3: surpasses 7 ~ ,

18: flocks: 7 flocke:

Thine eye hath pearst, thy face hath set on fire.

Faire Phillis kindleth Coridons desire.

Can Sheepheards loue, said Phillis to the swaine,

Such saints as Phillis, Coridon replied:

5 Men when they lust, can many fancies faine,

Said Phillis: this not Coridon denied:

That lust had lies, but loue quoth he sayes truth,

Thy Sheepheard loues, then Phillis what ensueth. /

Phillis was wan, she blusht and hung the head,

H3v

10 The swaine stept to, and cher'd hir with a kisse,

With faith, with troth, they stroke the matter dead,

So vsed they when men thought not amisse:

This Loue begun and ended both in one,

Phillis was loued, and she lik't Corydon.

15 And thus Gentle-men at my freends request I haue put
in print those bad Sonnets, which otherwise I had resolued
to haue made obscure, like the pictures that Phidius drew in
his prentize-hood, which hee paynted in the night and
blotted out in the day: if they passe but with silence,

howsoever you smile at them secretly, I care not: if they
bee so ill that you cannot but murmur openly at such trash:
I runne to the last clause of my freends letter: doo this:
Aut actum est de amicitia: and so I bid you farewell.

FINIS.

1: not: 7 not

COMMENTARY

17 19: Quam...quini / This quotation from Varro appears on the title-page of several of Varro's works, particularly of 1967-9 (see Literary Introduction, pp. 20-21). The complete couplet is:

*'Quam...quini puerum qui nascitur utile quini,
lectorem delectabilem pariterque ducendo.'*

In Latin Poetical, 37-4.

An Elizabethan translation runs:

*'He bears the bell in all respects
who good with sweets doth wing;
Who one in delectable style
good counsaile with him bring.'*

COMMENTARY

*'...the title of Poetical...
published by John Wright, 1567;
p. 137.*

The Latin motto was used by Petrus on the title-page of a Petite Pellage, 1576, a book which Varro certainly knew. (See also p. 1, 11).

20. John Wright / John Wright was a prominent London printer. His printing-house was in the Strand in 1573. He was a member of the Stationers' Company, and joined the Guild of St. Andrew on July 1st, 1573. (Wright 11, 134). He was appointed as printer to the City of London in 1573. (Wright 11, 134). He was admitted into the Guild of St. Andrew on July 1st, 1573. (Wright 11, 134). He died before April 1, 1574. (Wright 11, 134).

COMMENTARY

TP 19: Omne...dulci / This quotation from Horace appears on the title-pages of several of Greene's works, particularly of 1587-9 (See Literary Introduction, pp. xv-xvii). The complete couplet is:

'Omne tulit punctum qui miscuit utile dulci,
Lectorem delectando pariterque monendo.'

De Arte Poetica, 343-4.

22: An Elizabethan translation runs:

'He beares the bell in all respects
who good with sweete doth mingle:
Who can in delectable style
good counsaile with him bring.'

(Horace His arte of Poetrie...
Englished by Tho. Drant, 1567;
Sig. B3v).

The Latin motto was used by Pettie on the title-page of A Petite Pallace, 1576, a book which Greene certainly knew. (See also p. 3,11).

21: John Wolfe / John Wolfe was a prominent London printer. His earliest dated work is of 1579. He was a member of the Fishmongers' Company, but joined the Stationers' on July 1st, 1583. (Arber II,688). He was officially appointed as printer to the city of London in 1595 (D.N.B.) and was admitted into the livery of the Stationers' Company on July 1, 1598 (Arber II,872). He died before April 6, 1601 (D.N.B.). Other works

(TP 21) of Greene first printed by him were Morando II (1587), Euphues his Censure (1587), Mourning Garment (1590), A Notable Discovery of Coosnage (1591), The Second Part of Conny-catching (1591; 2nd edition with additions in 1592), and A Quip for an Upstart Courtier (1592). Alcida was entered to him in the Stationers' Register in 1588, but no copy of any edition of this work printed by him has survived.

22: Edward White / a prominent London publisher. The first dated book that he published is of 1577. Other works of Greene that he published are Morando I (1584), Morando II (1587; also printed by Wolfe), Euphues his Censure (1587; also printed by Wolfe), Philomela (1592), Friar Bacon (1594) and Orpharion (1599).

P. 1,1 worship. / abbreviated form of 'worshipful'.

1 Geruis Cliffton Esquire / Two Gervase Cliftons, either of whom could have been Greene's dedicatee, are known. The first is recorded in Venn, Cambridge Matriculations and Degrees, as a pensioner of Caius, Lent, 1582-3; A.B. 1586-7 and A.M. 1590. I know no more of him. The second was born about 1570, son of Sir John Clifton of Barrington Court, Somerset (Pedigree in Visitation of Huntingdon, ed. H. Ellis, 1849, p.4). He matriculated at St. Alban Hall, Oxford in 1586

(P. 1,1) (Register of the University of Oxford, ed. A. Clark, 1884-9, Vol. 2, Part 2, p. 149) and was admitted to Gray's Inn in 1588, the year of Greene's dedication. In 1591 he acquired by marriage Leighton Bromswold in Huntingdonshire, was M.P. in 1597-8 and 1601, and was created Lord Clifton of Leighton Bromswold in 1608 (Complete Peerage, ed. G.E.C., 1887⁻⁹⁸, Vol. 2, p. 301). He had a stormy career and committed suicide in 1618. He was acquainted with Robert Cotton, the antiquary (Lansdowne MS.85, f.61) and John Chamberlain, the letter-writer (Chamberlain, Letters, ed. McClure, I, 160). Thomas Morley's Madrigals of 1598 bear the composer's dedication 'To the Worshipfull Sir Geruis Clifton / misprinted 'Glifton' 7 Knight'; he is there described as 'the best, both Patrone & Paterne, the choyce, Mirroure & Mecenas of these your owne, and Heauens delights.' The Clifton of Leighton Bromswold had been knighted c. 1596, so is probably Morley's dedicatee. He had a cousin, Jervase Clifton of Clifton Notts., who was only about three months old at the beginning of 1588, and was not knighted until 1603 (Complete Baronetage, G.E.C., Vol. 1, 1900, p.19). The implication that

- (P.1,1) Morley's dedicatee was a patron of the arts may increase the likelihood that he was also Greene's dedicatee. No other connexion between Greene and a Clifton is known, and the dedication implies no personal friendship (p.2,2-3); it is, indeed, in highly conventional phraseology.
- 2 worship / honour, renown.
- 2 Vertue / moral excellence; distinction or merit; valour.
- 3-5 Alexander...horse / Plutarch tells how, after Alexander had succeeded in riding Bucephalus, his father arranged for him to be educated by Aristotle (Lives, tr. North, ed. Rouse, Vol. 7, p.9).
- 6-8 Pallas...souldiers / Pallas (or Minerva) as the goddess of both war and wisdom. Cf. Euphues his Censure (1587) Sig. B3: 'Pallas...vseth as well a pen as a Speare'.
- 8-9 no...Iliades / Alexander's devotion to the Iliad is a commonplace; cf. Pettie, Petite Pallace, ed. Gollancz, Vol. II, p.142; Webbe, Discourse of English Poetrie, ed. Arber, p.24; The French Academie, Chap.7, 1586, p.81; Erasmus, Apophtegmes, 1564, f.143; Plutarch, Lives, ed. Rouse, VII,11; John Ferne, The Blazon of Gentry, 1586, Sig. B4v.

P.1,9-10 scarse...Parmenio / Parmenio was a trusted associate of both Philip and Alexander. He was put to death at the age of 70 by Alexander on suspicion of being implicated in a plot against him. I can find no reference to him as Alexander's 'maister', though he was his adviser and second-in-command who, as a notable warrior, would have been well qualified to train Alexander to handle his weapons.

11 parlee / talk, discussion; perhaps used here because of its martial connotations, or for the sake of alliteration.

13 These premises / the aforesaid, the foregoing.

15-16 good letters / literature (O.E.D. 'letter' 6b).

16 Maecenas / The patron of Horace and Virgil, whose name became synonymous with generous literary patronage.

17 Apollo / in his function as the god of poetry and music.

18 Bay garlands / the conventional tribute to a warrior

or poet; cf. Greene, Friar Bacon (pr.1594) Sig.C2:

'a poets garland made of Baies'.

19 Minerua / as the goddess of wisdom.

20 aduentured / ventured.

P.2,6-7 profit...others / cf. Greene's title-page motto.

7 end / result (O.E.D., II,13).

9 humour / taste, mood.

P.2,11 marke / target, e.g. in archery (used figuratively).

11-12 shape...foote / Tilley S366. Used by Lyly, and on several other occasions by Greene. Cooper, Thesaurus, explains it: 'Herculis cothurnos, was vsed for a prouerbe, wherin a thing of little importaunce was set foorth wyth great eloquence or other thing solemne, more apt for a greater matter, as one shoulde put Hercules hosen on a childes legges'.

P.3,4 plawsible / laudatory

P.3,9 - P.4,11 I...chapman / For a discussion of this passage, see Literary Introduction, pp. xiv-xxv.

P.3,10 palter vp / patch up (O.E.D. 1b, giving this as the only instance; etymology unknown).

11 poesie / motto (or short inscription).

11 Omne...punctum / see TP,n.

12 two Gentlemen Poets / unidentified; see Introduction, pp.xviii-xix.

14 iet / strut, swagger.

15 faburden / in music, a refrain or under-song, in three-part singing the main melody sustained by the tenor. Here used figuratively to refer to the lowest and most prominent of a chime of bells. Cf. Nashe, Have with You to Saffron-Walden (Works, ed. McKerrow, III,66): 'So vpon his first manumission in the mysterie of

- (P.3,15) Logique, because he obseru'd Ergo was the deadly
clap of the peece, or driu'n home stab of the
Syllogisme, hee accustomed to make it the Faburden
to anie thing hee spoke....'
- 16 Bo-bell / the famous great bell of the church of
St. Mary-le-Bow, in London.
- 16 Atheist / U. Ellis-Fernor (Tamburlaine, Introduction,
p.7n.) comments: 'The Elizabethan term "atheist"
never means a man who denies the existence of a
deity, but only a man who denies the supremacy of
that form of deity which the Church and the State
have prescribed for him to worship'. Cf. however
Golding, Calvin on the Psalms (1571), Ep.Ded. 3:
'The Atheistes which say...there is no God' (qu.
O.E.D.).
- 17 Tamburlan / the hero of Marlowe's play. This
passage provides the principal external evidence for
the date and authorship of the play. See Introduction,
pp.xxi-xxiii.
- 17 mad...sonne / unidentified; see Literary Introduction,
pp.xxiii-xxv.
- 18 pocket vp / Cf. Tilley, I, 70: 'To pocket up an
injury (wrong)'; and O.E.D. 'pocket' 3a: 'endure
meekly or "swallow" an affront' (first recorded in

(P.3,18) Greene's Spanish Masquerado, 1589).

18-19 at...hand / Applegate says that 'the allusion could be to a retort which Diogenes made when someone said, "Most people laugh at you"; "And so very likely do the asses at them; but as they don't care for the asses, so neither do I care for them" (Diogenes Laertius, VI, 58). A remark which Lyly ascribes to Socrates, however, seems more pertinent: "A young man, being perverse in nature and proud in words and manners, gave Socrates a spurn; who being moved by his fellows to give him another, "If", said Socrates, "an ass had kicked me would you also have me to kick him again?" (Euphues, ed. Croll and Clemons, p.133). In view of the freedom with which Greene substitutes one name for another, the latter anecdote would seem the more likely explanation of the allusion.'

19 wantonlye / mischievously, wilfully (O.E.D.c).

21 Merlins / see Literary Introduction, p.xxi.

P.4,1 scollarisme / the learning of the 'schools', scholarship (used disparagingly; O.E.D. cites this as the first instance).

2 blanck verse / the first recorded use of the adjective in this sense is in Nashe's Preface to Greene's Menaphon (1589): 'the swelling bumbast of bragging

(P.4,2) blanke verse ' (Nashe, Works, ed. McKerrow, Vol.III, p.311, 1.29; O.E.D. 'blank' 8). It is curious that these, the two earliest references to the medium, should both be disparaging, yet both by writers who used it in their plays. Greene uses it too in Perymedes itself (pp. 79 and 82-3).

2 humor / state of mind; the use of the verb 'tickle' suggests that the physiological sense is felt: see the following note.

3 tickle / gives a pleasing sensation. In relation to 'humour', it could have a physiological undertone; cf. Holinshed, Chronicle (ed. 1808, IV, 378): 'How the spirits and livelie bloud tickle in our arteries and small veines, in beholding you the light of this realme' (qu. O.E.D. I,1); also Shakespeare, King John (III,iii,42-4):

'Or if that surly spirit, melancholy,
Had baked thy blood, and made it heavy-thick,
Which else runs tickling up and down the veins'.

4 hot house / a) brothel: b) a hot bath used for the treatment of venereal disease by causing the patient to sweat; cf. Poco à poco, 1.6,n.

4 Germaine prouerbe / ??

6 Gradatim / gradually (first recorded by O.E.D. in 1583).

P.4,6 Poco à poco / lit. 'little by little'. Pruvost (Chap. 6, n.44) suggests that this is a word-play on the 'French pox', quoting from Nashes Lenten Stuffe, ed. McKerrow, III,177: 'The Galli Gallinacei, or cocking French, swarme euery pissing while in their primer editions, Imprimenda iour duy, of the vnspeakeable healthfull condiciblenesse of the Gomorrian great Poco, a Poco, their true countriman euery inch of him...'. In his note in his edition of Nashe's Works (IV,393) McKerrow quotes the passage from Pervmedes as a parallel.

9 phantasticall / perhaps 'imaginative' or 'fanciful', in a pejorative sense; could also mean 'foppish' or 'affected' (O.E.D. 4).

10-11 him...chaffer / 'chaffer' means 'wares or merchandise'; a chapman is a hawker or dealer; the word is often used of itinerant book-sellers: cf. Chettle, Kind Hearts Dreame, 1592: 'Chapmen, able to spred more pamphlets...then all the bookesellers in London' (q.v. O.E.D. 2). I take the passage to mean: 'considering him who cannot choose suitable wares [to offer to the public] no more than the lowest sort of dealer'. The desire to alliterate obviously influenced the sequence:

(P.4,10-11) 'choice...chaffer...chapman'; but in view of the riddling nature of Greene's reference to Marlowe, the possibility that a veiled reference to George Chapman is intended here may be tentatively suggested. Chapman was born about 1559; his first printed work is The Shadow of Night, of 1594.

- 13 enter parlee / perhaps means 'begin (cf. O.E.D., 'enter', 13) conversation'. But it may be that the two words should be printed as one: O.E.D. records 'enterparle', meaning 'to talk mutually, confer', giving two examples, of 1536 and 1567.
- 13 smugd vp / smartened up (O.E.D. 'smug' v¹ 1a, giving this as the first example; cf. 'smudge', first rec. O.E.D. 1589, meaning 'to make smart or trim; to deck or trick up'; and Munday's Zelauto, 8, 1580, Sig.Rlv: 'Signor Truculento smouted vp him selfe in his Fustian slyppers, and put on his holy day hose...').
- 16 Orpharion / The word, made from 'Orpheus' and 'Arion', and referring to a musical instrument said to have been invented about 1560, is first recorded by O.E.D. in 1593. The original spelling in Perymedes is an obvious misprint. Greene's book of this name was not entered in the Stationers' Register until Feb. 9, 1590; the earliest surviving edition is dated 1599. The

(P.4,16) Address 'To the Gentlemen Readers' begins 'Gentlemen, I haue long promised my Orpharion', and goes on to explain that it has been lying at the Printer's for 'this twelue months'. The reference in Perymedes shows that it was at least contemplated two years before the entry in the Stationers' Register, which presumably preceded its first publication.

17 tearne / refers to the law terms: it may be significant that Greene's dedicatee appears to have been a student at Gray's Inn at the time of publication (see p.1,1,n.); but 'the term' was the equivalent of 'the season', when lawyers and their clients were in London.

17 resting / relying (O.E.D. 5b).

P.5, 1 Sonnet / a short poem, especially lyrical or amatory; not necessarily in the form now associated with the Sonnet.

2-19 Translation: Whoever knew well Euphues, the elder son of Eloquence, could recognise in you his self-same younger brother [7] By your fine writings, Greene, you make it apparent that you were born of the learned sister. Marot and de'Mornay beautified the French language, Guevara the Spanish, and Boccaccio the Tuscan,

(P.5,2-19) while the worthy Sleidan refashions the German:

Greene and Lyly [are] both refiners of English, Greene demonstrating to his leader his divine art, modelled from a fine idea: his nimble pen flies fast and soars on winged word, his style bearing the true stamp of a beautiful discourse. Courage then say I, my friend Greene, courage, scorn the fury of dogs, crows and screech-owls, and (gloriously) endure their spiteful rage. Zoilus avaunt, avaunt Momus, maddened dog, infuriated mastiff baying at the silver moon, your calumny will never succeed in harming Greene.

2 Euphues / the eponymous hero of Lyly's famous work, first printed in 1578; seems to refer here to Lyly himself.

2 filis-ainé d'Eloquence / Calliope, the muse of heroic poetry, was known also as the muse of eloquence; she is presumably 'la docte Soeur' of l.5.

6-7 The writers mentioned in these lines are all also referred to as pre-eminent among their countrymen by Eliot in Ortho-epia Gallica (1593, Sigs. G3-H2).

6 Marot / Clément Marot, 1496-1544; French poet who influenced Spenser in The Shepherd's Calendar.

Referred to by Eliot in Ortho-epia Gallica: "Amongst

(P.5, 6) the French, who are the most eloquent authours?"

"...First you haue Clement Marot, that was King Francis Poet, who was admirable for his time."

(Sig. G4v).

- 6 de-Mornay / Philippe de Mornay, Seigneur du Plessis, 1549-1623, political philosopher, theologian and Huguenot leader. A number of his works had already appeared in English, notably A woorke concerning the trewnesse of the christian religion, translated by Sir Philip Sidney and Arthur Golding, first published in 1587. Eliot mentions him in Ortho-epia Gallica:

'Philip de Mornay, who hath so terribly combatted and beaten downe the Atheisme of our age' (Sig. H2).

Translations of two of his works (S.T.C. 18144-5) were printed by John Wolfe in 1588 and 1589, when Eliot is known to have been translating for Wolfe.

- 7 Gueuare / Antonio de Guevara, d.1545?, Spanish courtier, ecclesiastic and writer. His Dial for Princes, or Marcus Aurelius, in translations by Lord Berners and Thomas North, was very popular in the sixteenth century.

Eliot refers to him in Ortho-epia Gallica: "'Who haue bene the quickest Spanish wits of any fame in the world?" "For an Historian Antony Gueuare, who was Secretarie to the Emperour Carolus quintus.'" (Sig. G4).

three Ballads.

- P.5, 7 Boccace / Giovanni Boccaccio (1313-1375). Eliot writes of him in Ortho-epia Gallica: "Who hath bene the most excellent Oratour in the Italian tongue?" "Iohn Boccace, who wrot now a good while ago, but very finely and purely, as his Decameron, his Fiammetta, his Philocoeno, his Labyrinth, & other of his bookes loued by the children of this world do well witnessse." (Sig. G3). One wonders whether Eliot was aware of Greene's debt to Boccaccio in Perymedes.
- 8 Sleidan / Johannes Philipppson Sleidanus, eminent German Protestant reformer, 1506-1556. Some of his works had been translated and printed in England.
- 9 Lylli / John Lyly, 1554?-1606.
- 14-19 In these lines, Eliot seems specifically to be encouraging Greene in face of the attack referred to in the Epistle.
- 17 Zoyle / Zoilus: a cynic philosopher of the fourth century B.C., notorious for bitter attacks on writers; the name came to be used to represent a personification of harsh criticism.
- 17 Momus / a personification of mockery and censure, originally Greek. Eliot ^{makes} ~~notes~~ a similar juxtaposition of these two type-figures in Ortho-epia Gallica, Sig. B3: 'here is...for thee Momus a mew, a zest for thee Zoilus'.

P.5,20 I. Eliote / John Eliot was associated with Wolfe at any rate from 1588-93. He wrote a French poem to the author (Maurice Kyffin) of The Blessednes of Brytaine (Anr. ed., 1588, pr. by J. Wolfe), translated several books for Wolfe from 1589-91; and his own Ortho-epia Gallica (1593) and Survey of France (1592) were printed by Wolfe. Frances Yates (John Florio, pp. 174-5) suggests that he may have been one of Greene's intimates (cf. p.5, 14: 'mon amy GREENE') and that the composition of Ortho-epia Gallica may have been influenced by Greene's death: 'What if' she asks, 'behind the Rabelaisian mockery in the Ortho-epia Gallica there lay an unrepentant challenge to those who had moralised over Greene's death?' He was a Warwickshire man, and matriculated at Brasenose College, Oxford, in 1580 at the age of 18. His writing commendatory verses in French was presumably at the dictates of a literary convention, or perhaps a means of advertising his proficiency in the language.

P.6, 2 Annuall records / cf. p.8,13-16; also Greene's The Royal Exchange (1590, sig. B3v): 'If wee read the Annuall recordes that Historiographers haue sette downe, as true antiquaries of tyme...'

4 enuying / may mean 'disliking, disapproving' (O.E.D.)

- (P.6, 4) 'envy' vb.2) or may be an example of the doubtful and rare use meaning 'injuring', not recorded by O.E.D. until 1621.
- 5 contrarie constellation / unfavourable position of the stars or planets, especially at the time of one's birth.
- 7 wrong / i.e. wrung.
- 7 wrong...finger / shaken hands with him (ironically; cf. O.E.D. 'wring', 18).
- 8 cheere / food (used paradoxically; the word could also mean 'entertainment').
- 10 defect / deficiency.
- 11 glorie of report / 'report' = 'reputation': the phrase seems to mean 'glorious reputation' or 'reputation of glory'.
- 13 Confines / boundaries, i.e. territories.
- 15-16 Idlenesse...mischiefs / Cf. Tilley II3: 'Idlenesse is the mother (nurse, root) of all evil (vice, sin)'.
- 15 moath / moth; figurative use for 'something that eats away, gnaws or wastes gradually or silently' first recorded in 1577 (O.E.D. 1b).
- 15 infecteth / harms, corrupts (cf. O.E.D. 4b).
- 16 mischiefs / misfortunes, troubles.
- 19-21 Proude...habite / Cf. Farewell to Follie, Sig. C3v: 'verie beggers haue their pride, and therfore appoint

(P.6,19-21) the seat of this folly in the heart, not in the habit', and Tilley P.579 'Pride may lurke under a threadbare cloak.' The association in both Perymedes and Farewell to Pollie of this passage and the story about Plato suggests that ^{the same} memory processes were at work in the composition of both.

20 disgrace / disfavour or misfortune. First recorded in this sense in Greene's Never Too Late, 1590 (O.E.D. 2).

P.6,21 - 7,2 Plato...royaltie / This passage has a complicated background. The main reference is to a story told by Diogenes Laertius in his Lives of Eminent Philosophers, VI, 26: 'And one day when Plato had invited to his house friends coming from Dionysius, Diogenes trampled upon his carpets and said "I trample upon Plato's vainglory." Plato's reply was "How much pride you expose to view, Diogenes, by seeming not to be proud." Others tell us that what Diogenes said was "I trample upon the pride of Plato", who retorted, "Yes, Diogenes, with pride of another sort." Sotion, however, in his fourth book makes the Cynic address this remark to Plato himself.' Greene, as will be seen, tells the story the wrong way round,

(P.6,21 - 7,2) with Plato trampling instead of Diogenes (He does this also in Farewell to Folly, ^{1591,} Sig. C4). A possible reason for this may be discerned in a corruption of Diogenes's final remark (in which he reports Sotion's variant on the story). The entire story was included by Erasmus in his Apophthegmata, and in Nicholas Udall's translation (Apophthegmes by Erasmus, tr. Udall, London, 1542; qu. from edition of 1564, Sig. G6) the final remark appears as 'Yet Socion ascribeth this saying, not to Diogenes, but vnto Plato the Cynike.' It is not necessary to assume that Greene knew Udall's translation to see how easy it was for the personae of the story to become reversed.

The second part of the passage in Perymedes may, as Applegate points out, be indebted to another anecdote told by Erasmus (Apophth. III,159) in which Alexander announces himself to Diogenes, 'Ego sum ille rex', and Diogenes replies 'At ego sum Diogenes ille canis: non minus superbiens sua libertate quam Alexander suo regno.' 'Greene', says Applegate, interprets Plato's "Calco fastidium Diogenis" as "meaning that the poore Cynic was as great in his patcht cloake as Alexander the great in all his royaltie." If the echo here is not mere coincidence,

(P.6,21 - 7,2) the change from "sua libertate" to "in his patcht cloake" may be inspired by the word "fastidium", which Greene substitutes, presumably by error, for "fastum" in what is a quotation from yet another anecdote.'

21-22 (Calco fastidium Diogenis) / I tread upon Diogenes's haughtiness.

22 insolent / proud, arrogant.

P.7, 3 honest / respectable, virtuous.

3-4 suffereth...heart / this odd expression seems to mean 'does not permit a moment's calm to his emotions'.

4 motions / inclinations, emotions (O.E.D. 9)

5 thrift / industry, labour; the first recorded use in this sense is by Lodge, c. 1580 (O.E.D. 1b).

9 honestlie / respectably; in a seemly manner.

11 necessitie / hardship, neediness.

14 conditions / personal qualities (O.E.D. II 11).

16 complexion / Technically, this word refers to the combination in the human body of the four humours and qualities associated with them. By the end of the sixteenth century, it was beginning to be used more generally for 'a state of health'. 'a pure and perfect complexion' here means 'a good and well balanced disposition'.

P.7,18 familiar / probably in the sense of 'courteous, sociable' (O.E.D. 7).

22 calling / rank.

24 iarres / quarrels, disputes.

P.8, 1 preiudiciall / harmful.

1 Oeconomicall / pertaining to a household. First recorded by O.E.D. in 1579. Cf. The French Academie, Chap. 49 (1586, p.523): 'Oeconomicall science, that is to say, the art of ruling a house well'. (O.E.D. 1).

1 estate / worldly condition; way of life.

5 calling / occupation, trade, rank, position in life.

7 merely / merrily.

9 naturall / innate.

9 logick / seems here to mean no more than 'power of thought'; there may be a slightly humorous intention in the choice of this word in this context.

13 monument / memorial.

16 rehearse / tell: the choice of word, as so often, is influenced by the desire to alliterate.

19 conceited / ingeniously devised (O.E.D. II 6, first recorded in 1594).

P.9, 4-5 fire, / The punctuation of the original reading is not unrepresentative of Greene, and Elizabethan texts generally (see Simpson, Shakespearian Punctuation,

(P.9, 4-5) pp. 79-83). In this edition, it is emended for the reader's convenience. See also pp. 30,7-8; 33,4; 48,8 and 79,3.

- 5 sadlie / seriously, soberly.
- 7 proportion / reckoning, sense of relative values.
- 9 delicates / dainties, delicacies.
- 10 partiall / moderate, sparing.
- 11 seale vp / probably means 'to silence', or, in this context 'satisfy'. Cf. O.E.D. II 6b (first recorded use in this figurative sense 1633).
- 12 pittance / scanty meal.
- 13-16 euerie man...deinties / cf. The French Academie, (Chap. 20; 1586, p.215): 'Philoxenus the Poet wished that he had a necke like a Crane, to the end he might enjoy greater pleasure in swallowing down wine and meat: saying, that then he should longer feelee the taste thereof.' This parallel was noted by Hart, Notes and Queries, 10th Series, Vol. V, June 2, 1906. Philoxenus lived at Athens, c.400 B.C. He is described in Smith's Dictionary as 'a most notorious parasite, glutton and effeminate debauchee'. The name means 'lover of hospitality'. The 'crane' story is told also in Cooper's Thesaurus, s.v. 'Philoxenus'.

P.9, 17-22 Psamnetichus...desired / Psammitichus (or 'Psammetichus') was king of Egypt of the seventh century B.C. No source is known for this story about him.

18 demaunded / asked.

18 Caters / Caterers, buyers of provisions.

20 inferring / No precedent or parallel for 'in seeming'

has been found. Grosart says 'probably error for inseeing = hinting or meaning', but no such word is

known to O.E.D.. 'inferring' meaning 'implying'

(O.E.D. 4) is good sense and palaeographically

justifiable. Cf. William Est, The Judges and Juries

Instruction (1614) Sig. A8: 'the Thebans...were wont

to painte in their temples this forme of an upright

senate, the Iudges sitting without eyes and hands,

if they had a tongue and eares, inferring thereby, an

incorrupt iudgement.'

21 shambles / meat-market.

22 meane / poor, humble.

22 curious / fastidious.

23 Epicurians / 'In his use of the term "epicure" Greene

reflects no more than the superficial "seize the

day" interpretation of Epicureanism' - Applegate.

P.10, 6 temperature...complexions / in Elizabethan usage,

'temperature' is often synonymous with the technical

- (P.10, 6) sense of 'complexion' (see p.7,16,n.). This phrase might be paraphrased as 'the make-up (or 'balance') of their constitutions'. cf. p.11,3.
- 7 affected / disposed, inclined.
- 8 simples / plants or herbs used for medicinal purposes, or the medicaments prepared from single plants or herbs (O.E.D. B6, quoting this passage).
- 9 constitution / state of health.
- 11 passions / sufferings,
- 12 straight / immediately.
- 13 experience...mistresse / cf. Tilley E220: 'Experience is the mistress of fools'. Greene leaves the completion of the proverb to his readers' imagination.
- 13 calculate / estimate or determine, probably by astrological means.
- 14 phlebotomie / blood-letting.
- 15 decretals / decrees, ordinances (O.E.D. B2, quoting this as the first example of this use of the word).
- 17 slender / slight.
- 17 efficient / effective.
- 18 momentanie / momentary, transitory (a common sixteenth century form).
- 18 better...physick / Cf. Tilley T325: 'Time cures every disease.'

- P.10,20 incident / liable to happen. Not recorded with 'by' as a preposition; 'by' may be used in the sense of 'because of' (O.E.D. VI 36), and 'incident' thus used without construction (O.E.D. I 1b).
- P.11, 4 potions / drinks; usually, but not necessarily, of medicine or poison.
- 9 preservatiues / medicines preserving health; safeguards against infection.
- 9-14 Zeno...health / There were three philosophers called Zeno, of whom the best known was the founder of the Stoic philosophy. No source is known for these stories about him. Cf. Greene's Never too Late, 1590 Sig. B4: 'Zeno the philosopher counted it more honour to be a silent naturallist, than an eloquent Oratour', where Zeno is equated with 'a seuere Stoick'.
- 11 Enigma / riddling symbol; not recorded in O.E.D. before 1605 (?) (Rowley, Birth of Merlin) except as 'a puzzle in words'.
- 12 discouer / reveal.
- 12 raced / removed, rooted out (see O.E.D. v³ 3b and v⁴ 1).
- 16-18 three...nirth / Cf. Tilley H814: 'Hunger has always a good cook', H819: 'Hunger is the best sauce', and Q15: 'Quietness is a great treasure'; also D427: 'The best Doctors are Dr. Diet, Dr. Quiet, and Dr. Merryman.'

P.11,17 delicates / luxuries, delights (O.E.D. B2a).

20 mo / more

20-21 mo...sworde / cf. Tilley G148: 'Gluttony (surfeit) kill more than the sword'.

23 stratageme / artifice or trick (O.E.D. 2, first recorded in 1588 in Marpresl.Epis.). The passage is difficult; I take this to mean 'presents a lure [to their own disquiet]'.
 17

P.12, 1 humours / moods, dispositions.

2 that / that which.

5 ryot / wasteful living, extravagance.

9 sumptuous / magnificent in way of living.

9-11 Numa...Africa / Numa was the legendary second king of Rome, noted for frugality and the establishment of laws against excess. 'That he specifically discouraged the drug trade from Africa is a fanciful elaboration of Greene's' - Applegate.

11-15 Romulus...Epicures / 'The suggestion that Romulus did not drink wine is traditional, but that this state of abstemiousness continued in Rome until the time of Caligula and that therefore the Romans had little need for physicians are Greene's elaborations, perhaps patterned after observations of Plutarch's concerning the long duration of virtues that had been encouraged by Romulus' - Applegate.

P.12,13 palme / honour.

14 Trophees / properly, structures erected as memorials of a victory in war.

14 Triumphs / triumphal processions, granted in Rome to a great commander in honour of an important victory.

17 recht / gave (O.E.D. 'reach' 3b; recorded in this sense only in the fourteenth century, in Sir Gawayn, but related to 2c).

17 Bezo les labros / Spanish 'kiss [on] the lips.'
 Cf. Lodge, Rosalynde (Bullough II,169): 'made Aurora blush with giving her the bezo les labres'. The phrase is a variation of the common 'bezo las manos'. McKerrow, in his edition of Nashe's Works (IV,347), quotes Puttenham, Arte of English Poesie, Part III, Ch. 24: 'With vs the wemen giue their mouth to be kissed, in other places their cheek, in many places their hand, or in steed of an offer to the hand, to say these words, Bezo los manos'. Eliot, in Ortho-epia Gallica, comments: 'after they haue learned a Comm' portez vous? in French: a Come state? in Italian, and a Beso las manos in Spanish, they thinke themselves braue men by and by, and such fellowes as are worthie to be sent in ambassage to the great Turke' (Sig. D2).

P.12,19 close / secret, hidden.

21 sirename / family name (O.E.D., quoting this passage).

22 doctrine / 'a (general) theory, a doctrinal or theoretical system' (O.E.D. 3).

22 methode / A technical term in medicine, meaning 'the regular, systematic treatment proper for the cure of a specific disease' (O.E.D. I 1). Perhaps some sense of 'practice', in distinction from the 'theory' of 'doctrine', is implied.

24 hied her / hastened.

24 hutch / chest, coffer.

P.13,4 Rabby Bendezzar / I have not found any other use of this name.

7 brooketh / brooks, tolerates (I take the phrase to mean 'a sense of duty does not fluctuate with circumstances').

12 Galen / Roman physician, disciple of Hippocrates; c. 129-199 A.D.

12 Auicen / Avicenna; Arabian physician and philosopher; a follower of Aristotle and Galen. He lived from 980 to 1037 A.D., so it is not surprising that his works should not have been in the library of an Ancient Egyptian.

12 Hypocrates / the Greek physician (c. 460-377 B.C.).

13 make supplie / fill up a deficiency (O.E.D. I 2).

P.13,15 receipts / recipes, particularly medicinal prescriptions (O.E.D. I, 1).

21 science / department of learning (i.e. medicine).

21 receiue / take (O.E.D. I le records this as its only illustration of this use, linking it to the now obsolete imperative 'recipe' having the same meaning).

22 conceits / ideas, thoughts.

P.14, 6 sicknesse...companie / cf. Tilley, C571: 'It is good to have company in trouble (misery).'

7 sores / Grosart defines the original 'sorts' as 'chances', but this is rather strained and not very good sense. Palaeographically, 'sores' is easily defensible; it is recorded in frequent figurative use (O.E.D. 5), and also as 'mental suffering' (O.E.D. 6); cf. Greene, Euphues his Censure, 1587, Sig. Dlv: 'that infectious soare of iealowsie'.

11 Neque...morosus / 'no doctor if morose'. Cf. Montaigne, Essayes, tr. Florio, Everyman ed. Vol. 3, p.51: 'a Physitions first entertainment of his patient should be gracious, cheerefull and pleasing. An uglie and froward Physition wrought never any good effect'.

12 spell / magical formula or verse (O.E.D. 3, first recorded 1579).

P.14,16-17 Probatum est / 'it has been proved or tested',
 a phrase used in recipes or prescriptions. First
 recorded in Gabriel Harvey's Letter-book, 1573-80:
 (O.E.D. 'probatum', 2).

21-22 Ostracisme...Athens / The punishment of ostracism
 inflicted banishment, without disgrace and without
 loss of citizen-rights or property, for ten years.
 It was first used by Cleisthenes against the
 supporters of Pisistratus in 487-485 B.C. Cf. The
French Academie, Chapter 64 (1586, p.722): 'the
 Ostracisme amongst the Athenians, which was a
 banishment for a time wherby they brought downe them
 that seemed to exceed in greatnes.'

22 noble / nobles.

23 Science / appears here to mean 'medical science', as
 a sort of abstraction of a physician: cf. side note,
 p.15,5-6.

23 wayteth vpon / lies in wait for (O.E.D. II,14b).

P.15,1 presents by / this construction is not recorded in
O.E.D. It seems to mean no more than 'presents'.

3 preiudice / harm, injury.

4 illusion / deception.

5 plawsible / fair-seeming, specious.

6 side / long (O.E.D. a 3).

P.15,11 figure / appearance, sign, symbol.

12 pourtraiture / representation, image.

17 passionate / easily moved to anger; moody; hot-tempered; irascible (and thus producing 'choller').

18 choller / the 'humour' associated particularly with anger; in excess, it may cause melancholy.

18 heralt / herald, forerunner: the first figurative use recorded by O.E.D. is in Shakespeare's Romeo and Juliet, III,v,6: 'the Larke the Herauld of the Morne'. Greene means that anger is the forerunner of the disease of melancholy. cf. p.72,23.

18 melancholie / the humour causing the disease known by the same name. In its simplest physiological form, it means 'black bile', which may be produced by the effect of the passions on choler, or 'yellow bile'.

19 of the gall / from the gall, or gall-bladder, which was supposed the seat of choler.

20 enuious / spiteful, malicious.

22 restrictiue / astringent, binding.

23 expulsiue / used medically of remedies which expel harmful substances, such as excess humours, from the body.

P.16,3 Philosophers stone / one form of elixir; reputed stone supposed by alchemists to possess the property

(P.16, 3) of changing other metals into gold or silver.

'Being identified with the elixir, it had also, according to some, the power of prolonging life indefinitely, and of curing all wounds and diseases' (O.E.D. 'philosophers' stone' 1).

4 quintessences / I can find no evidence to justify A's 'quintesses', which may be the result of inaccurate reading of an abbreviation. 'quintessence' occurs in the Quin (1592, Sig. A4).

The quintessence was 'the "fifth essence" of ancient and medieval philosophy, supposed to be the substance of which the heavenly bodies were composed, and to be actually latent in all things, the extraction of it by distillation or other methods being one of the great objects of alchemy.' (O.E.D. 1).

5 late / of recent times, modern.

6 singular / was used particularly of medicines, meaning 'excellent, highly efficacious or beneficial' (O.E.D. III 10b).

6 minerall / a mineral medicine (O.E.D. 4c, quoting this passage).

8 soueraigne / 'efficacious or potent in a superlative degree' (O.E.D. B3, quoting this passage).

8 simple / see p.10,8,n. (there used figuratively).

P.16,10 Albertus Magnus...herbes / Albertus Magnus' Liber aggregationis seu liber secretorum de virtutibus herbarum was printed by William Macklin, probably towards the end of the fifteenth century. By the time Greene was writing, there were several editions of translations under the titles of Secretes of the vertues of herbes and The booke of Secretes.

10 secrets / could mean 'an infallible prescription, a specific' (O.E.D. B I 4b); but here it is no doubt a brief way of referring to the Book of Secrets.

12 other / others

13 vertues / properties.

15 comprehendeth / includes.

P.16, marginal note, 1.15; and 1.18 defensorie / defence
(O.E.D. B, quoting this as the first example). *but it also occurs in E.C., 1587, D2*

P.16,16 Hearts ease / as the name of a flower, this was applied in the 16th century to both the wallflower and the pansy. Greene is playing on the expression in the two senses of a^a plant with medicinal properties and b) peace of mind. Cf. Lyly, Sophy and Phao ^{III, IV, 62} *ed. Bond, II, 402*

23 diets / could mean: courses of life, ways of living or thinking (O.E.D. sb¹ 1); ways of feeding (O.E.D. sb¹ 2); or possibly days (O.E.D. sb²).

P.17, 3 suter / suitor, suppliant.

P.17,14 interest / share, part; first recorded in this sense in 1586 (O.E.D. 1c).

16 art / technical skill.

18 eate...eate / cf. Tilley E50 'eat to live, not live to eat'.

P.18, 1 make...necessitie / Tilley V73 (also occurs on p.23,19-20).

2 nimis altum sapere / lit. 'to know too deep, or high'. Cf. Euphues his Censure, 1587, Sig. F1: 'The fall that Phaeton had, was because hee would Altum sapere, stretcht his strings to high...'; also Lodge, Rosalynde, (Bullough II, p.159): 'Nolo altum sapere, they be matters aboue my capacitie.'

2-3 stretch...hie / seems to mean 'be so ambitious or presumptuous'. Cf. the preceding note; Greene's Farewell to Folly, 1591, Sig. E4: 'maiestie is lyke the triple string of a Lute, which let too lowe maketh badde musicke, and stretched too high, either craketh or setteth all out of tune'; and Never Too Late, 1590, Sig. A3: 'yet for that I stretch my strings as hie as I can; if you praise me not with Orpheus, hisse me not out with Hipparchion'.

5 estate / 'rank' or 'way of life'.

P.18,11 latchet / thong or shoelace. To go above or beyond one's latchet: to meddle with what does not concern one. The phrase is first recorded by O.E.D. in Lyly's Euphues and his England (1580).

P.18,12-13 Fox...dennes / Lyly gives a full version of a related fable in Euphues and his England (Works, ed. Bond, II,43), where he claims not to know whether it is by Aesop or a 'Caunterbury tale' [i.e. an invention]. It has not been found in Aesop.

Greene's reference may derive from Lyly. In ¹⁵⁸⁸Pandosto (Sig. F1) and ¹⁵⁹¹Farewell to Folly (Sig. E2) Greene makes similar references except that the fox is replaced by a wolf. In Lyly's version, a wolf participates along with a fox.

15 least...stumble / Cf. Tilley S827: 'To look at the stars and fall into a ditch'.

17 booteth / profits, helps.

19 the best...enuie / presumably means 'at best one is hated for one's pains'.

20-22 Clytus...Alexander / Alexander's slaying of his friend Clytus in a drunken quarrel is a common story (e.g. The French Academie, Chap.20; 1586, p.214). Curtius (The historie of Quintus Curtius, 1553, Sigs. U7 - X1) recounts that Alexander's drunken

(P.18,20-22) boasting provoked the quarrel; Clytus admonished him for it, but was himself both drunk and tactless.

23 touch of / 'reference to or hint of' (O.E.D. III 16) or 'reproach' (O.E.D. 17); cf. O.E.D. 'touching', vbl. sb.2: mention, accusation.

P.19, 2 tale / the sense seems to require 'tales': see 1.5. But the inconsistency may be Greene's: see Literary Introduction, p.xxix.

3 idlenesse...mischiefes / Cf. Tilley, I 13: 'Idleness is the mother (nurse, root) of all evil (vice, sin)'.

5-6 Delia...consent / Cf. Tilley S 446: 'Silence is (gives consent'.

9-15 Euribates...Tyre / 'Euribates' replaces Boccaccio's reference to Manfred (c.1231-1266 A.D.), an illegitimate son of the Emperor Frederick II, and King of Sicily. He was killed at the battle of Benevento by Charles I of Anjou, whom Greene replaces by 'Voltarus'. Greene thus destroys the precise historical setting of Boccaccio's story. I know no source for the names used by Greene. 'Euribates' is a character in Chapman's Blind Beggar of Alexandria (pr. 1598).

9 Tyre / in Boccaccio's original, Sicily. Greene keeps Boccaccio's 'Lippary' (p.20,1.2) - the Lipari Isles, off the coast of Sicily - but alters 'a bay on the island of Ponza', which is off the coast of Western Italy, to 'the coast of Decapolis' (p.20,1.5),

(P.19,9) which is at least more consonant with Tyre.

P.19,13 yet / may mean 'furthermore'.

P.20, 1 frigot / 'a light and swift vessel, originally built for rowing, afterwards for sailing' (O.E.D. 1).

3 mirroure / probably used in the sense of 'a warning' (O.E.D. 5c).

3 hir inconstancie / i.e. Fortune's inconstancy.

P.21, 14 cockboate / a small ship's=boat.

15 impartiall / may mean 'just', 'favouring neither one side nor the other'. In this sense it is first recorded by O.E.D. in Shakespeare's Richard II.

P.21,13 But Greene's phrase 'having intended a worse mishap' seems to suggest that 'impartiall' is here used in the sense of 'thorough', 'immoderate' or 'ruthless', closely related to O.E.D.'s 'not partial or fragmentary, entire, complete', recorded as occurring in 1716, and as obsolete and rare. Cf. Greene's use of 'partiall' in the exactly opposite sense, p.9,1.10. See my article, 'Impartial', in Notes and Queries, Oct. 1959.

16 mate / used figuratively from the term 'checkmate' in the game of chess.

17 sely / innocent, pitiable or helpless.

P.20,18 Coursayres / privateers; 'chiefly applied to the cruisers of Barbary, to whose attacks the ships and

(P.20,18) coasts of the Christian countries were incessantly exposed' (O.E.D. 1, citing this passage).

21 shrikes / shrieks.

22 pittifull / used adverbially (O.E.D. 3b).

24 renting / tearing (O.E.D. 'rent' v² 1d; obsolete form of 'rend').

P.21, 4 sounde / swoon.

7 surcharged / oppressed, overwhelmed.

9 passions / passionate speeches or outbursts (O.E.D. IIIId, first recorded in 1582).

P.21,13-15 seest...mishaps / I take this passage to mean 'do you not perceive that an adverse fate has inflicted on you a desperate combination of varied disasters'.

P.21,13 influence / astrological influence.

P.21,19-21 thy children...miseries / Cf. Tilley, C 338: 'Good children are the best comforts'.

21 salue / remedy.

P.22, 2 passions / may mean 'passionate outbursts' (cf. p.21,9,n.) or 'sufferings, emotions'.

P.22,3-5 Fortune...inconstancie / Cf. Tilley, F 605: 'Fortune is constant only in inconstancy'.

P.22,3-5 Fortune...variable / Cf. Tilley, F 606: 'Fortune is fickle'.

P.22, 3 gracelesse / in a stronger sense than the usual modern one; 'not in a state of grace, ungodly, wicked'.

4 Ianus / the god of gates, represented on Roman coins with two faces. Tilley has 'Like Janus, two-faced' (J 37), and cf. Lodge, Rosalynde, (Bullough, II, p. 194): '[Fortune] thou art double faced like Janus, carying frownes in the one to threaten, and smiles in the other to betray', and Greene, Farewell to Folly (1591), 'the counterfet of Fortune, was like the picture of Ianus, double faced, in the one presenting flatterie, in the other spight.' (Sig. C4v).

8 infectious / unhealthy, harmful.

P.22,14-15 hir...glasse / Cf. Tilley, F 607: 'Fortune is made of glass', and Greene, Arbasto, T.P.: 'to stay vpon Fortunes lotte, is to treade on brittle Glasse' (1584 ed.).

P.22,14 brauest / handsomest, finest; used as 'a general epithet of admiration or praise' (O.E.D. 3) it could refer particularly to appearance.

14 seates / seems to refer here to any apparently secure situations. Cf. Francesco's Fortunes (1590): 'he / That held the Throane of Fortune brittle glasse.' (Sig. I 2).

20 tried / tested.

P.22,20 premisses / either 'propositions' (O.E.D. I 1) or
 'aforesaid facts' (O.E.D. II 2).

P.23, 3 Stratageme / See p.11,23,n.; cf. also 'a deed
 of blood or violence', first recorded in Pandosto,
 1588 (O.E.D. 3). The word seems to have been

running in Greene's head at this time: see also
 p.43, 4, p.48,21 and p.56,20. Perhaps it was in
 vogue at the time he was writing; it may be sig-
 nificant that, of the five uses distinguished by
O.E.D., three are given as first found in 1588.

6 scornes / may be a misprint for 'scornest',
 especially as the next word begins with 't'; but
 final 'es' for 'est' is not uncommon. See Franz,
Die Sprache Shakespeares, § 152.

P.23,7-8 death...sorrowe / Cf. Tilley, D 141: 'Death is
 a plaster for all illis'. Tilley's only example is
 of 1631.

8-10 but...happie / this is an awkward transition between
 Mariana's moods, first of accepting death willingly,
 then of suffering misfortune patiently. The passage
 may be corrupt, but in what way is not clear.

P.23, marginal note Patience...Fortune / Cf. Tilley, P107:
 'Patience is a plaster for all sores'.

P.23, 15 indifferent / unconcerned.

20 thou / The original does not make sense, and a misreading is likely. The compositor may have been influenced by 'then chere' in l.17.

21 I / Aye.

P.24, side-note 1.3 comfortable / comforting.

P.24, 6 sauage / uncivilised. First recorded by O.E.D. in this sense in Love's Labour's Lost (O.E.D. dates 1588) and Puttenham (1589). But it occurs also with what appears to be the same meaning in Sir Thomas More's Utopia, tr. Robinson, Arber's edition of the edition of 1556, pp. 31 and 136.

12 hir sauce was hunger / Cf. Tilley H 819: 'Hunger is the best sauce'.

14 by / during.

20 Despot / ruler or prince.

22 being rode / riding (Cf. O.E.D. 'ride', B I 1b).

P.25, 2 but / before (O.E.D. C 15b).

5 deformed / ugly, disfigured (O.E.D. 1).

8 sodaine / sudden, unexpected.

9 narrowly / carefully.

9 gesture / bearing, deportment; possibly 'grace of manner' (O.E.D. 1b).

14 lineament / outline, features. Cf. Spenser, Shepherd's Calendar, May 212:

(P.25,14) 'Shee sawe (in the young boyes face)

The old lineaments of his fathers grace'.

P.25,15 of good proportion / the word 'proportion' is oddly used here. The phrase seems to mean no more than 'good-looking' or 'well featured'.

15 salute / greet.

22 breede / perhaps 'upbringing'; or 'a kind, a species', first recorded in Shakespeare's Love's Labour's Lost, V,ii,266 (O.E.D. 2c).

23 reliefe / relieve

P.26, 2 estate / may mean 'condition with respect to worldly prosperity' (O.E.D. 2), 'status, rank' (O.E.D. 3) or 'grandeur, pomp' (O.E.D. 4).

4-5 the burden...silent / Cf. Tilley S 664: 'Small sorrows speak, great ones are silent'.

7 ouerslip / neglect, omit.

12 keisar / emperor, 'esp. in king or kaiser, an alliterative phrase common from 13th to 17th c.' (O.E.D. b).

14 enuie / ill-will, enmity.

16-17 as...ingratitude / I take this to mean 'as one who has not yet been reduced by this barbarous way of life to a state in which she is incapable of gratitude'.

23 desertes / wild, uninhabited regions.

P.27, 1 resolue / answer.

8 rehearse / relate.

12 felt / The original passage seems to require emendation; of the several possibilities, none appears manifestly superior. Grosart considered that the preceding phrase, 'and as you', was suspect, saying: 'either the "and" has crept in, or more likely we should read, "and [lived] as you".'

12 seated / situated, established; first recorded 'of a person with reference to his dwelling' in Shakespeare's Merchant of Venice [1596] I.ii,8; it occurs, however, in Greene's Farewell to Folly, 1591,(probably written 1587) Sig. Blv: 'hee departed from Florence, seated himselfe in a farme of his...'.
 12 rehearsed / mentioned.

P.27, side note, 11.14-15 Inevitable fatum. / Fate is unavoidable.

P.28, 1 presently / at present, now.

12 rehearsed / mentioned.

15 Catastrophe / conclusion. First recorded by
O.E.D. in Spenser's Shepherd's Calendar,⁽¹⁵⁷⁹⁾ May, Gloss.
 (O.E.D. 1).

P.29, 8 Iaphet / the place is unknown, except that Greene refers to 'the promontorie of Iaphet' (in Egypt) in

(P.29, 8) Penelope's Web, 1587, Sig. C4.

P.29, 9 seated / situated (O.E.D. 5a, first recorded in 1577).

11 Lamoraque / In A, uniformly printed 'Lamoraq'; in this edition, expanded throughout.

12 kept...vp / kept shut up or confined (O.E.D. IV 57a; first recorded in 1604).

14 bewray / reveal.

18 syname / normally means 'family name', but here seems to mean simply 'the name given to him at birth' i.e. 'Infortunio'.

P.30, 21 progenie / lineage, parentage.

P.30, 3 couertly / secretly: used for alliterative intensification of 'concealed'.

4-6 Palme...downe / Cf. Tilley, P 37: 'The straighter (higher) grows the Palm, the heavier the weight it bears'. The idea is a commonplace. Bond, in his edition of Lyly's Works (I, 332) suggests that it is ultimately derived from Pliny's Natural History, xvi, 81, although this is not in fact what Pliny says. But cf. The Worthy tract of Paulus Iouius, tr. S. Daniel, 1585: 'I caused to be figured a Palme, hauing the top therof weighed downe with the heauie poize of a great Marble tied thereunto, to

(P.30,4-6) signifie that which Plinie saith of the saide tree, being of this nature that it returneth to the former fashion be it depressed with neuer so greate a waight, mounting it vp in time, and drawing it on high...' (Sig. E2v). Miss Rosemary Freeman (English Emblem Books, p.150) says that this is an image 'which occurs again and again in emblem literature'. Its circulation in the sixteenth century was no doubt given impetus by its inclusion in Erasmus's Similia (English edition, Parabolae sive Similia, 1587, Sig. M1).

P.30,6-7 the Diamont...brasse / cf. Thomas Gainsford, Historie of Trebizond (1616) Sig. V4: 'a diamond (howsoever set forth) is still pretious'; for a variant by Greene of this idea, see his Vision (1592?, Sig. Dlv): 'is not a Diamond placed in gould, more pretious, then set in Copper?' The 'vertue' of the diamond is discussed in Lyly's Euphues and his England (Works, ed. Bond, II,78: 'take this Diamond, which I haue hard olde women say, to haue bene of great force, against idle thoughts, vayne dreames, and phrenticke imaginations'.

7 vertue / 'occult efficacy or power (as in the

(P.30, 7) prevention or cure of disease, etc.)' (O.E.D.
II 9).

P.30,9 acquainted / having personal knowledge; familiar;
(O.E.D. ppl.a.3). Cf. BIBLE 1611, Isa. liii, 3:
'A man of sorrows, and acquainted with griefe.'

10 reaching at / aiming at, ambitious for.

12 in a day / one day.

P.31,2 intertained / took (into service).

P.31, 6 - P.37, 23 Marcella...met at such leysure / This
section is taken over with a minimum of adaptation
but a number of omissions from Euphues his Censure,
1587, Sigs. C4-D3.

P.31,8-10 altars...Venus / Vesta was the patroness of the
virgins who kept fires burning in her honour. This
sentence, with its rather confusing implication
that Vesta's altars are in the same place as Venus's
shrine, seems to mean no more than that Marcella
began to fall in love. It is a variation of
Euphues his Censure, 1587, Sig. C4: 'the princesse
whose hand sacrificed perfumes to Vesta when hir
heart offred smoaking thoughtes to Venus'.

P.31,10 For / 'as' (O.E.D. B1); Euphues his Censure has
'as' instead of 'For'.

12-13 the sharpnesse...desire / related to Tilley W 576:
'The finest wits are soonest subject to love'.

P.31,12 wit / intelligence.

14 answerable / corresponding. First recorded in a similar sense in 1575 (O.E.D. II 2b); used also on pp. 47,10 and 65,16 of this work.

P.32,2-8 But taking...incharnted hir / This passage, borrowed from Euphues his Censure, is adapted in Pandosto, Sig. D3 (1588): 'but thinking these were but passionat toies that might be thrust out at pleasure, to auoid the Syren that inchaunted him,...'.

P.32, 3 passionat / affected or dominated by love (O.E.D. 4; first recorded in Greene's Menaphon, 1589).

3 toyes / foolish or idle fancies. The reading is that of Euphues his Censure. While A's 'ioyes' is not impossible, 'toyes' seems so much better, and the misreading so easy, that emendation is justifiable; it is supported by the parallel passage in Pandosto.

11-12 warbling...galliard / Marcella's counterpart in Euphues his Censure at this point is 'singing a solemne madrygale'; Greene evidently felt on further consideration that this was inappropriate to one who was trying to 'beguile' herself.

12 galliard / a quick and lively dance tune.

P.32,13 vnacquainted / unknown, unfamiliar, strange, unusual.

13 passions / emotions, sufferings, or (particularly) amorous feelings: O.E.D. 8, first recorded in Shakespeare's Titus Andronicus (O.E.D. date:1588) and Spenser's Faerie Queene (1590).

14 finding...was / the ellipsis is probably intentional; we must understand something like 'finding that to seek comfort in music was...'.

14-15 to quench...oyle / Cf. Tilley F 287: 'To quench fire with oil'.

P.32,15 - P.33,14 feeling...passionate teames / cf. Pandosto, 1588, Sig. D3v (my text, p.49,11 - p.50,3) which is closely derived from the parallel passage in Euphues his Censure.

P.32, 19 affections / emotions; here the sense of 'feeling as opposed to reason' (O.E.D. 3) seems to be paramount.

23 of the / by the

P.33, 3 guerdon / reward, requital.

4 fault, blaming / Cf. p.9,4-5,n. Euphues his Censure, in the parallel passage, however, has 'fault, blaming'.

4 accursing / both Euphues his Censure and Pandosto, in otherwise exactly parallel passages, read

(P.33, 4) 'accusing', which may therefore be the correct reading here. However, cf. Greene's Never Too Late (1590, Sig. E4): 'what then maye I doo reiected, but accurse mine owne folly'.

P.33, 5 fond / foolish.

8-9 loue...Champion / i.e. 'Love (personified as a woman) feared that, if she delayed in completing Marcella's subjection, she would lose her as a follower'.

9 therefore / A's spelling 'feare' probably derives from a slip of the compositor's eyes to the word 'feared' in the line above, which in the original text occurs almost immediately above 'feare'.

11 maugre / in spite of.

13 solemnlie / perhaps 'sadly' or 'ceremoniously'.

13 set / seated.

13 passionate / vehement, impassioned; and see p.32,3,n.

15 fame / public report; common talk (O.E.D. 1).

16 report / rumour, public report, common talk.

16-17 misconstrue of / O.E.D. (1b) cites only two uses of the intransitive form: one dated 1581, and the other in Pandosto (p.10,5).

20 president / precedent, example.

P.33,22 fancie / 'amorous inclination, love' (O.E.D. 8b). Cf. Shakespeare, Merchant of Venice, III,ii, 63-4: 'Tell me where is fancy bred,
Or in the heart or in the head'.

22-23 there is...libertie / Cf. Tilley L 223: 'Liberty is more worth than gold'.

23 inconsiderate / 'thoughtless, unadvised, precipitate, rash' (O.E.D. 1).

25 honor, / This emendation is made in the reader's interests. It is perhaps worth pointing out that at this point Greene omitted a section in his copying from Euphues his Censure, so that uncertainty of punctuation is understandable.

P.33,25...P.35,2 Blush then...wrought / This passage is adapted from Euphues his Censure, 1587, Sig. C4v, with some omissions. Another adaptation of the same passage occurs in Pandosto, 1588, Sig. D4.

P.34, 2 conceiued / so Euphues his Censure. Misreading of manuscript seems likely. The reading of Perymedes is difficult to defend, since Marcella's thoughts could hardly be 'contrived' (i.e. 'turned into actions') with merely 'secret shame'. This last phrase, and the antithesis with 'open discredit', suggest that 'conceiued' (meaning 'formulated') is correct.

- P.34,5 Apollo / in his function as the god of prophecy;
his best-known oracle was that of Delphi.
- 5-6 better...thoughts / cf. Tilley H 576: 'It is
better to die with honour than to live with shame'.
- 7 fauour, fond foole, / Grosart does not adopt this
reading, but suggests it, 'the "fauour" being
beauty implied in the previous phrase.' 'fauour'
could mean 'favourite', 'beauty', or even 'face'.
For a similar construction, cf. Pandosto (1588)
Sig. F4v: 'Ah Fawnia is beautifull, and it is not
for thine honour (fond foole) to name her that is
thy Captiue, and another mans Concubine'.
- 9 want...fancy / cf. Tilley P 529: 'When poverty
comes in at the doors love leaps out at the windows'.
- 12 coniectures / considerations, opinions.
- P.34,18-19 preferre...Iewell: / The allusion is to Aesop's
fable of the cock and the pearl. Cf. Pettie, A
Petite Pallace, ed. Gollancz, Vol. 2, p.148, 'I
mean...not to...give...a precious stone for a
barley-corn with Aesop's cock.' The fable became
proverbial; see Tilley B 88: 'A barleycorn is
better than a diamond to a cock'.
- 19 Barly corne / a grain of barley. O.E.D. cites this
as its first example, but it occurs in ^{Greene's} The Card of

(P.34,19) Fancie (1584, Sig. N2), in the passage

35-16 parallel to this in Euphues his Censure, and in
Pettie's A Petite Pallace (1576), ed. Gollancz,
Vol. 2, p.148.

19 fading / impermanent, transitory.

20 honour:/ so Euphues his Censure. This is not
a simple case of misreading; but 'dishonour' is
totally opposed to the sense of the passage -
why should Marcella want to put 'a perpetuall
'dishonour' before even 'a fading content'? One
can only assume unintelligent interference by
the compositor of Perymedes, or confusion or
haste on Greene's part.

P.34,24 - P.35,2 time...wrought / Cf. Tilley T 322:

'Time and thought tame the strongest grief.'

P.35, 1 fond / foolish, infatuated, doting.

8-10 not possible...youth / Cf. Tilley Y 48: 'Youth
will have its course'. The ellipsis is probably
intentional; we may understand 'it not being possible
...'.
...

9 hyde...strawe / Cf. Tilley F 255: 'Fire cannot
be hidden in flax (straw)'.

13 submisse / submissive, self-demeaning.

13 familiaritie / friendliness; probably in the
sense of 'absence of ceremony, free or unrestrained

(P.35,13) intercourse, esp. with inferiors' (O.E.D. b).

14-16 troden...awry / Cf. Tilley S 373: 'To tread one's shoe awry'.

19-21 being...net / 'to dance in a net' is defined (O.E.D. 'net' sb¹ 2 b) as 'to act with practically no disguise or concealment, while expecting to escape notice; in later use, to do something undetected' (first recorded in 1583). Cf. Tilley, N 130: 'You dance in a net and think nobody sees you'. The reference to Venus may simply mean that Marcella was influenced by Venus in being in love, and thus dared to show her feelings to Procidor. Some reference may be intended to the story that Venus and Mars were caught in a net by Vulcan, but there is no real parallel in situation. It is possible that instead of 'hir' in 1.21 we should read 'him'. The meaning would then be 'daring that an attachment between Procidor and herself should be obvious to all' rather than 'daring like Venus to act openly'. Euphues his Censure, however, like Perymedes, reads 'hir'.

21 played / probably in the general sense of 'behaved, conducted herself' (O.E.D. III, 18).

21 close / secretly.

P.35, 22 iudge of colours / judge truly through
appearances (cf. p.64,19,n.).

23 espye...ment / Cf. Tilley H 44: 'The half shows
what the whole means'. (Tilley cites this
passage).

24 in conceipt / in his own estimation (cf. 'somewhat
peartlie', p.36, 1.3).

P.36, 2 oportunitie...lappe / Cf. Tilley T 311: 'Take
time (occasion) by the forelock, for she is
bald behind'. The idea is of course widespread
during this period, as is evidenced by the
number of Tilley's illustrations.

3 peartlie / probably 'audaciously' (O.E.D. 4)
(see p.35,24,n.); but it could also mean 'openly'
(O.E.D. 1), 'cleverly' (O.E.D. 2) or 'promptly'
(O.E.D. 3).

7 interchange / normally has its modern sense; but
here it seems to refer to the processes of
thought induced by Procidor's contemplation of
Marcella.

9 requitall of / repayment for (O.E.D. 1, first
recorded in 1579).

10 quatted / beaten down, extinguished.

11 betweene two streames / not recorded as a proverb;
but cf. Tilley S 169: 'Between Scylla and
Charybdis': the parallel is not exact, but

(P.36,11) Greene's phrase may be constructed by analogy with the well-known one.

P.36,13-17 Doest thou...vnfit, fall / Cf. Pandosto,

1588, Sig. D4v: 'No bastard hauke must soare so hie as the Hobbie, no Fowle gaze against the Sunne but the Eagle, actions wrought against

P.36,18 nature reape despight, and thoughts aboue Fortune disdaine.

Fawnia, thou art a shepheard, daughter to

P.37, 1 poore Porrus, if thou clinbe thou art sure to fall.'

This could be derived from either Perymedes or the parallel passage in Euphues his Censure; it is also different enough from both for it to be an independent recollection of stock phrases.

14 despight / scorn or harm.

15-16 what...blinde / Cf. Tilley, E 3: 'Only the eagle can gaze at the sun'.

17-20 thoughtes...fall / This passage, borrowed almost verbatim from Euphues his Censure, is adapted in Pandosto, 1588, Sig. E 2: 'thoughts are to be measured by Fortunes, not by desires: falles come not by sitting low, but by climbing too hie: what then shall al feare to fal, because some hap to

(P.36,17-20) fall?' The version in Pandosto could derive from either Perymedes, with which it reads 'too hie' against Euphues his Censure's 'clyming high', or from Euphues his Censure, with which it reads 'sitting' against Perymedes's 'stouping'.

P.36,18 falles / the copy text has an obviously erroneous nunnation mark over the 'e', presumably a foul-case error.

P.37, 1 laugh / so Euphues his Censure in the parallel ... passage. Grosart, retaining 'lims', says: 'some misprint, I suspect - qy. [g] lims, i.e. glimpse or glance?' He did not know of the parallel. It may be that Greene made some deliberate alteration in composing Perymedes, but 'lims' is nonsense, and in the circumstances it seems better to revert to the reading of the earlier version.

3 was / so Euphues his Censure. Grosart says 'read "[was_] passing"'. Probably Greene accidentally omitted 'was' in copying from Euphues his Censure. The other two emendations on this page suggest that he may have been copying hurriedly.

P.37,6-19 thinke...obtaine / Cf. Pandosto, 1588, Sigs.

D4v-E1, which is derived from the parallel passage in Euphues his Censure.

- 6 thinke...flyes / Cf. Tilley E 1: 'The eagle does not catch flies'. This and the next image derive from the notion of a hierarchy of creation; cf. 'that infinite wisdom of God, which hath distinguished his Angells by degrees...made differences betweene beasts and birds: created the Eagle and the Flye, the Cedar and the Shrub...' Raleigh, The History of the World, ^{1614;} 1628 ed., Sigs. B3v-B4.

- 6-7 thinke not...that...Cedars stoope to brambles / Cf. Lyly, Endimion (Works, ed. Bond, Vol. 3, p.33): 'the statelie Cedar, whose toppe reacheth vnto the clowdes, neuer boweth his head to the shrubs that growe in the valley'. Tilley has 'as straight as a cedar' (C 207).

- 7 looke / Euphues his Censure, in an otherwise identical passage, has 'or mighty princes looke at such homelie peasaunts'. It might be argued that in Perymedes 'stoope' is understood after 'dames'; but the triple parallel seems to call for a third verb, and see note to 1.3 of this

(P.37, 7) page for a similar error. The parallel passage in Pandosto supports the emendation, running: 'Will Eagles catch at flyes, will Cedars stoupe to brambles, or mighty Princes looke at such homely trulles.'

10 mercinarie / hired. The adjective in this sense is first recorded in Greene's Ciceronis Amor, 1589 (O.E.D. A 2).

13 perswasions / arguments.

20 lingreth / protract, draw out. The odd tense and person may indicate a misprint, or Greene's carelessness at a point when he is having to adapt his original.

21-22 present...wormewood / wormwood was used medicinally as a tonic and vermifuge; also as 'an emblem or type of what is bitter and grievous to the soul' (O.E.D. 2). Presumably it was sometimes made more palatable by being eaten in a fig. Cf. O.E.D. 'fig' 2: 'a poisoned fig used as a secret way of destroying an obnoxious person'; and Shakespeare, Antony and Cleopatra, V,ii,341-3:

Dol: Who was last with them?

First Guard: A simple countryman, that brought her
figs:

This was his basket.

Caes:

Poison'd, then.'

(P.37,21-22) Cf. also Lodge, Rosalynde (Bullough, II,249):

P.41, 3 'love hides his wormeseede in figs'.

P.38, 2 inraged, furie and reuenge / 'raged' is not
 recorded in O.E.D. as a ppl. a., and 'inraged'
 seems the likely reading, 'furie and reuenge',
 not 'man', being the subject of 'dringing'.
 2 conceit / seems to be used in a general sense of
 'mind', not corresponding precisely to any use
 recorded in O.E.D.

10 straight / strict, rigorous.
 11 made any question / began discussion, expressed
 doubt.

15 host / army.

18 haplesse / normally 'unfortunate'; here, rather
 'bringing misfortune'.

P.39, 3 whilome / once, formerly.
 13 presently / immediately, promptly, quickly.
 16 auoyde / prevent, obviate (first recorded in 1608;
 13 O.E.D. III 10).

P.40, 6 that / in order that.

12 graunge place / country house.

14 complexions / see p.7,16,n.

17 fourme / 'beauty, comeliness' (O.E.D. I, 1 e) or

P.43, 1 'bodily appearance' (O.E.D. I 3).

18 where by the way / on the journey to which.

P.40, 24 at large / freely, at length.

P.41, 3 hartie / affectionate, loving.

7 motion / suggestion, proposal, request.

11 fortunatly / successfully.

13 embassage / business confided to an ambassador.

13 musig / being surprised.

15 doubt / uncertainty; possibly 'suspicion'.

15 subtely / artfully.

P.42, 1 therein / The peculiar spelling of the original arouses suspicion. However, the passage makes sense, and it may be that the compositor, reading carelessly, began to set up 'their' and did not correct his error.

9 enuious / spiteful, malicious.

10-12 poore men...tempest / Cf. Tilley C 208: 'High cedars fall (are shaken) when low shrubs remain (are scarcely moved)'.

12 tall / may mean 'fine' or 'strong', as well as 'high'.

13 Mediocria...firma / Cf. Tilley M 792: 'The golden mean is best'.

20 payre / pack.

21 taking occasion / taking the opportunity.

P.43, 1 manner. / In the copy-text, the word 'manner' is followed by the sign normally used as a hyphen;

(P.43, 1) there is no full stop. It may be that a colon was intended, and that the error is due to 'foul case'.

P.43, 2 Glucupikra / O.E.D. records 'Glycypicron' in 1599 and 'Glucupicron' in 1621. It is a combination of Greek words for 'sweet' and 'bitter' (γλυκύς and πικρός). The ending in 'a' is the feminine form. The spelling in Perymedes is distorted, and, while it is possible that Greene was responsible for it, the rarity of the word makes it more likely that this is a compositor's error. It would be easy to misread 'kr' as 'lic'.

5 delicates / both the general sense of 'luxury, delight' and the more particular one of 'choice foods' seem to be present here. See O.E.D. B 2a and b.

5-6 hony...Gall / Cf. Tilley H 561: 'Under honey ofttime lies bitter gall', and H 556: 'No honey without gall.'

6 mawe / stomach.

6 Gall / bile; used 'as the type of an intensely bitter substance' (O.E.D. I 1).

P.43, 7-19 yet other...dice players / This passage is almost identical with one in The French Academie (Chap.35; 1586, p.374) beginning 'gaming...hir foundation is laid vpon lucre and couetousnes, or else vpon the losse of time' and ending as Greene's does. The parallel from 11.13-19 of Perymedes was noted by Hart (Notes and Queries, 2nd June 1906).

7 other / others.

8-9 gaines but / may be an ellipsis for 'gaines are but'; or perhaps we should read 'gain is but'.

11 cousinage / form of 'cozenage'; cheating, deception, fraud. First recorded by O.E.D. in 1583.

13 Chilon / Greene derives this story directly from The French Academie. It is not among the stories about Chilon (c. 560 B.C.) told by Diogenes Laertius (Lives, I,69-75) or Pliny (Natural History, 7, 32).

14 in Ambassage / as an ambassador; on a mission.

18 ignomie / shortened form of 'ignominy', recorded in O.E.D.

19 enuying / ^{variant of} 'inveighing'.

20 playing / gambling.

P.44, 1 sauoured / cf. O.E.D. 4a, 'show traces of the presence of'; here, perhaps, rather 'admitted the possibility'.

2 Apologie / defence.

P.44, 6 of necessitie / inevitably.

P.44, 16 causa sine qua non / an indispensable cause (this is the first English use of the phrase recorded in O.E.D.).

7 infections / moral contaminations.

10-14 Salomon...fatigate / a reference to the Book Ecclesiastes (in Greene's time ascribed to Solomon), Chap. 3, v.4: 'A time to weepe, and a time to laugh: a time to mourne, and a time to dance'. Cf. Farewell to Folly, 1591, Sig. B2: 'holy writ tells vs, that as we haue a daie for mirth, so we haue a daie to mourne'.

11 censure / judgment, opinion.

14 fatigate / fatigue.

14-18 Cato...memorie / M. Porcius Cato was renowned for his severity as Censor of Rome. The rest of this story appears to be Greene's invention, though Applegate feels that it 'bears some resemblance to Horace's observation that "narratur et prisca Catonis & saepe mero caluisse virtus" (Odes, III, xxi, 11-12) or his anecdote that Cato complimented a young man emerging from a brothel for so satisfying his lust instead of tampering with other men's

(P.44, 14-18) wives (Satires I,ii,31-35)'.

P.44, 14 Censor / Magistrate with the duty of supervising public morals.

15 straight / stringent, strict.

16 Purpurati / lit. 'clad in purple'; i.e. high officers of state.

18-22 I have...subiected / Greene is here adapting The French Academie to dialogue form. This passage is indebted to the one that Greene followed more closely at p.45,6, et seq.

22 subiected / brought to a state of subjection. In The Royal Exchange (1590), however, ~~and~~ in a passage close to one adapted from the same section of The French Academie as this, Greene uses the phrase 'ruinated and subuerted' (Sig. B3v). I suspect that Perymedes should read 'subuerted'.

19 Chaldees / Greene's addition to La Primaudaye, who has: 'And some say that...'.
 23 alledge / adduce or urge.

P.45, 3 subtill / crafty, cunning.

P.45,6 - P.46,13 I remember...our businesse / This passage is closely adapted from The French Academie, Chap.35 (1586, pp.374-5). One sentence is omitted: after 'both' at p.46,5. Probably the ultimate source of the story of the Lydians is Herodotus; cf.

- (P.45,6 - P.46,13) The Famous Hystory of Herodotus, tr. by B.R. (1584), Tudor Translations, 1924, p.63.
- P.45, 9 subuerted / brought about the ruin of.
- 10 playes / recreations, diversions (presumably ones not involving physical exercise).
- 11 gaming / gambling.
- 12 meate / food.
- 14 sparing / using economically.
- 16 recompencing / atoning for.
- 20-21 a man...idle / not given as a proverb in Tilley or the Oxford Book of Proverbs; but this is of course straight from The French Academie.
- 21 leud / ignorant, worthless or immoral.
- 23 richest / so The French Academie in the parallel passage. Grosart suggests, but does not adopt, this reading, without reference to the source.
- P.46, 6 occasion / opportunity.
- 7-8 we...precept / replaces La Primaudaye's 'it shall be lawfull for vs, according to the precept of Plato his Academie...': an attempt at local colour.
- 11-12 saith Scipio / inserted by Greene into his adaptation of The French Academie. He similarly inserts inaccurate ascriptions into his borrowings from La

(P.46, 11-12) Primaudaye in ^{e.g.} Penelopes Web, 1587(?),
 Sig. Clv.

P.46, 12 as rest / i.e. as we use rest...

15 discource / this spelling is not recorded in
O.E.D., and may be an error.

19 dainty / perhaps 'over-nice' (O.E.D. 5); but
 'reluctant' or 'coy' would be more appropriate,
 and might be supported by Spenser, Faerie Queene,
 I,ii, 27: his words to expresse to leave his lover and
 'he feining seemely merth,
 And shee coy lookes: so dainty, they say,
 maketh derth.' (O.E.D. sb4).

20 in reparations / in repair (i.e. 'alive'),
 good condition (O.E.D. 4b, quoting this passage).

23 sometime / once, formerly.

P.47, 6 nourtred / nurtured, trained, educated.

6 account / esteem.

9 enuied / see p.6,4,n.

14 perswasions / arguments, inducements.

15 narrowly marked of / closely observed by.

18 communication / speech, conversation.

24 lex talionis / the law of retaliation, 'an eye
 for an eye, a tooth for a tooth'. First recorded
 by O.E.D. in 1597; it also occurs in Euphues his
Censure, 1587, Sig. B4v.

- P.48, 1 admitte / permit, allow.
- 3 moued / applied or appealed to, approached.
- 5 he / i.e. Alcimedes.
- 6 ioynter / jointure, marriage-settlement.
- 6 mazed / dazed.
- 8 rigged forth / made ready.
- 9-10 loue / Grosart does not emend, but says that 'louer'
 P.49, 1 is clearly an 'error for "loue" - he could hardly
 have meant his words to express to leave his lover and
 [leave_] himself, etc.' I emend in accordance
 with this suggestion, but suspect that a word, perhaps
 'drowne', has dropped out before 'him selfe'.
- 11 loosed / weighed anchor.
- 12 mart / piracy (O.E.D. sb⁵; first recorded in
 Greene's Penelope's Web, 1587).
- 14 insatiate / insatiable.
- 14 couetise / covetousness.
- 14-15 Hidaspis...thiefe / presumably alludes to the
 insatiable thirst associated by Greene with this
 creature; see p.60,11-12,n. It may be that we
 should read 'a thirst', of which 'a thiefe' would
 be an easy misreading, but Greene may have made a
 deliberate change.
- 15 haled / drew.
- 15 purchase / pillage, plunder.

P.48,16 Sarrasins / Saracens: Mohammedans or Moslems, especially with reference to the Crusades; infidels.

17 Thunnes / Tunis or Tunisia.

18 report...pratling / cf. Shakespeare, Twelfth Night, I,ii,3: 'What great ones do the less will prattle of'.

P.49,8 haled / 'drew' or 'pulled' in the sense of 'rowed' (O.E.D. 3) or 'moved' or 'sailed' (O.E.D. 4).

9 maine / high sea, open ocean (O.E.D. 5; first recorded 1579).

10 waue / This use of the word in the collective singular for 'water, sea' (O.E.D. I 1c) is first recorded in Shakespeare's Love's Labour's Lost (O.E.D. dates 1588) and Spenser's Faerie Queene (1590).

10 wind / Grosart suggests that 'winding' may be 'a compositor's error for "wind" caused by the succeeding "thinking"'. This seems possible, especially in parallel with 'waue'. I can find no parallel use of 'winding' in Greene's works.

12 Passed / the absence of a subject for this verb may be due to Greene's carelessness. Abbott

? 399 gives examples of ellipsis of a nominative which might be held to justify the construction.

P.49,14 dryue / Not recorded in O.E.D. or Schmidt's Shakespeare Lexicon as a past tense. But
 Grosart says that it is common in Greene, and
 see John Crow, 'Editing and Emending', Essays
and Studies, 1955, p.8; Crow quotes Romeo and
Juliet (1599): 'A troubled minde driue me to
 walke abroad' and Spenser: 'The whilest at him
 so dreadfully he driue' (Faerie Queene, Book V,
 Canto XI, st.V). Cf. also Lodge, Rosalynde
(Bullough II, p.197): 'This newes drive the King
 into a great melancholy'.

15 at that present / at that time, then.

21 carelesse / unconcerned.

P.50,1 latine toung / in Boccaccio, the language spoken
 is Italian.

8 Suse / Susa.

9 prolonged / postponed.

9 aduenture / may mean simply 'a happening' or 'a
 chance event'.

11 estate / condition, state.

15 some / sum, whole.

18 Trapany / a town and province in Western Sicily.
 Unchanged from Boccaccio.

23 honesty / honourable character, possibly with the
 specific sense of 'chastity', which applies also to
 'honor'.

P.51,13 remorse / pity, compassion.

19 conicall / happy, fortunate (O.E.D. quotes this passage).

22 looking / expecting.

P.52,1 Thunnes, / 'Thimes' is an easy minim error for 'Thunes'. At p.48,17, the copy-text has 'Thūnes'; the nunation mark would make the minim error even more likely, so I have assumed that one was intended here.

3 presentlye / at that time.

6-7 take...order / 'take measures or steps, make arrangements' (O.E.D. 'order' III 14). The passage seems to call for some such interpretation as 'he would suggest to his grace such plans that...'. The Italian at this point reads 'e' mi dà il cuore che io gli darei un consiglio, per lo quale egli vincerebbe la guerra sua,' which would support this interpretation.

12 a peece of...seruice / O.E.D. defines as 'a military achievement or exploit' ('service' first recorded in this sense in 1590, O.E.D. II 12). Here, the idea of a 'plan' rather than 'an achievement' is required.

12 politike / judicious, expedient.

13 vaward / vanguard.

P.52,15 carried / led (O.E.D. 5); perhaps 'organized, arranged or grouped' (cf. 1.17 'thus set his men in arraye'), but this sense is not supported by O.E.D.

16 artificially / skilfully, ingeniously.

16 as / that.

16 encourage / inspire with courage.

17 arraye / battle order.

18 battailes / battalions.

P.52,22 - P.54,18 I need not...in quiet / This passage is adapted from Euphues his Censure, 1587, Sigs. K2v-K3.

P.53,1 putting...flame / Cf. Tilley O 30: 'To add oil to the fire'.

1-2 put...Horse / Cf. Tilley H 638: 'Do not spur a free horse'.

3 glories / gives glory to, honours (O.E.D. 3a).

3 names / so Euphues his Censure.

4 renowme / renown.

4-5 like...sea / Cf. Tilley S 91: 'As difficult to number as the sands in the sea'.

6 quarrell / cause.

6-7 fortitude...face / Cf. Tilley F 601: 'Fortune favours the bold'.

P.53,13 quittance of / perhaps 'release from'. 'leave-taking of' seems the most appropriate sense, but is not supported by O.E.D. which records 'quittance' as 'the act of quitting or leaving' only once, in 12-13 1892 (O.E.D. 5).

14 myrror / model of excellence, exemplar.

14 magnanimitie / courage.

18 stands / Euphues his Censure reads 'stand'. But

P.53, 2 the phrase 'onelye animated by the rebellious
9-10 perswasion of a traitor' is an interpolation, and
no doubt its last word caused Greene to use the
singular form of the verb.

P.54, 3 Beuier / (beaver) 'The lower portion of the face-guard of a helmet, when worn with a visor; but occasionally serving the purposes of both' (O.E.D.
16 (2) 1). This spelling is not recorded by O.E.D.

4 ynlookt-for / unexpected.

8 weapons without / Euphues his Censure has 'weapons
30 & yeelded ^t w out', which may be what was intended
here.

P.56 11 princely / as became a prince.

21 Tunize / cf. p.48,17 and 52,1. Presumably 'Tunize' is the city (mod. Tunis) and 'Thunnes' the kingdom (mod. Tunisia).

P.55, 8-9 not...no / double negatives are so common in the period that emendation would be hard to justify, though this one could of course be the result of a compositor's error. See Abbott §406.

12-13 honor...proud / Cf. Tilley H 583: 'Honours change manners', citing Shakespeare, King John I,1,187: 'New-made honour doth forget men's names'.

21 imbrassings / embraces.

P.56, 2 comicall / happy, fortunate; cf. l.19.

9-10 the inconstancie...actions / Cf. Tilley F 605: 'Fortune is constant only in inconstancy' and F 606: 'Fortune is fickle'.

15 baze / base. This spelling is not recorded in O.E.D., and may be an error, perhaps caused by foul case.

16 top...wheele / Cf. Tilley F 617: 'Fortune's wheel is ever turning'.

19 shewes / appearances.

20 stratagemes / see p.23,3,n. (In this instance, too, some of the sense recorded in p.11,23,n., is felt).

P.56,20 - P.57,2 Alexander...Babilon / Applegate says of this statement that it is 'Greene's invention, though it may reflect stories of attempts against Alexander's life', but it was a common belief in the sixteenth century, referred to in e.g. Cooper's Thesaurus.

(P.56,20 - P.57,2) Its circulation seems to have been largely due to its appearance in Curtius's biography of Alexander, published in an English translation in 1553, and reprinted in 1561, 1570, 1584, 1592, 1602 and 1614 (Curtius, Rufus Quintus, The historie of Quintus Curtius, conteyning the actes of the greate Alexander. tr. J. Brende. Tottell, 1553: see Sigs. Ff8v - Gg1, and Hh4). The conflicting stories of Alexander's death are reflected in Raleigh's History of the World, where it is said that Alexander 'returnes to Babylon. Thither Antipater came not, but sent; and not to excuse himselfe, but to free himselfe. For if we beleeeue Curtius (whom Plutarch and others gaine-say) Antipater by his sonnes, Cassander, Philip, and Iolla, who waited on Alexanders cup, gaue him poyson...' (ed. 1628, Sig. Bbbbbv).

P.57,1 glee / 'state of exaltation or prosperity' (O.E.D. 3c, citing this passage).

5 motion / suggestion, hint.

5 Couure le feu / cover (or 'extinguish') the fire.

'couvre-feu' is the etymological source of 'curfew', a medieval regulation that at a signal, fires were to be put out, for safety's sake. Greene's use of this

(P.57, 5) phrase may be a jocular-pedantic reference to this derivation of a common term. Cf. Bishop Hall, Satires, III,iv,15: 'But a new rope, to ring the Couure-few Bell.' (1597). [O.E.D. 'curfew' 4_7].

P.57, 7 exercise / may be interpreted with different shades of meaning. Perhaps the most likely is 'discourse', first recorded 1594 (O.E.D. 10c). As 'pastime', it is not recorded until 1622. In a sense similar to that used in Perymedes, it occurs in the running titles of Whetstone's Heptameron, 1582.

10 occasion / cause.

14 ietting / strutting, swaggering (may be used as a humorous equivalent of 'walking'; O.E.D. 2).

15 oraysons / orisons, prayers.

16 Flamins / (Flamens) in Ancient Rome, priests devoted to the services of particular deities; other priests.

16 Rabins / properly 'Rabbis'; but here probably means no more than 'priests'.

19 agreeable to / in accordance with (O.E.D. 4d).

20 disgest / digest.

20 chat / small talk, conversation.

- P.58,2 bisse / fine linen or other cloth.
- 3 curious / 'made with care or art; skilfully, elaborately or beautifully wrought' (O.E.D. II 7).
- 4 porphurine / porphyry (O.E.D. 'porphyrene' 1, quoting this as its only example), i.e. a hard, valuable and decorative rock anciently quarried in Egypt.
- 5 ports / gates.
- 6 passengers / passers-by.
- 10 miserable / miserly, mean.
- 11 conceit / thought, favourable opinion; perhaps, by extension, concern about.
- 13-20 this...diues / 'All of the anecdotes and opinions which Greene ascribes to the Chaldees seem to be his own inventions' - Applegate. But see p.44,18-22,n., and p.45,6 - 46,13,n., where I show that two of these stories are from The French Academie.
- 18 who so / whose, whoever.
- 19 passions / emotions.
- 20 Is vere habetur diues / 'He truly is to be held rich'.
- P.59,2 Lachesis / that one of the three fates, or Moirae, who assigns man's lot.
- 3-4 Kings...cares / Cf. Tilley, C 863: 'Crowns have cares'.

P.59,11-12 nor as...nor golde nor glories / a confusingly expressed passage. I take it to mean 'nor can either gold or glories, like Sirens with their enchanting melodies, hale him...'.
P.60,1-2 And heere hee sheweth howe the

12 hale / pull, draw, attract.

13 Castell of Content / Cf. Tilley C 121: 'A
castle of comfort'.

20 Caduceus / Mercury's stick or wand (first recorded by O.E.D. in 1591). It had magical powers, and thus could be used to 'charme' Fortune, the 'vaine Goddess'.

20 charme / subdue; put a spell on.

P.60,7 plea / controversy, debate.

10-11 beat...Etna / Enceladus was one of the giants who rebelled against Zeus, and was buried under Mt. Aetna. Responsibility for the eruptions is attributed to him by Vergil in Book 3 of the Aeneid: 'Enceladus (men say) half brent, (sometime,) with

lightning blast,

Is pressyd here with weight, and Etna hounge
on him is cast.

Whose flaming breath alōg those furneis
chimneis vp doth rise.

(P.60,10-11) And whan his very syde he happs to

turne, in wonders wise

All Scicil loud doth shake with noyse, &

smoke doth close the skies'.

The seuen first bookes of the Eneidos of Virgill,

tr. Thomas Phaer, 1558, Sig. H3.

P.60,11-12 Serpent ...thirst / see also p.48,14-15.

There are several references to the hydaspis in

Greene's works, in a similar style; e.g. Planeto-

machia (1585, Sig. Alv): 'with the thirstie

Serpent Hydaspis is neuer satisfied'; cf. also

Morando I (1584, Sig. C3v) and Mourning Garment

(1590, Sig. E4), and The Royal Exchange (1590, Sig.

A3v). I have not been able to find this name in

any other author except in one case where it is

clearly copied from Greene (John Hynd, Eliosto

Libidinoso, 1606, Sig. C4-4v), and it is not recorded

in O.E.D. It appears to be Greene's variant, in

both name and attributes, of the dipsas: cf.

Batman vppon Bartholome, Book 18, Ch. 37: 'Dipsas

and Dipsades is the feminine gender, and is a

Serpent that is called Situla in Latine, and hath

that name Sytula for it that he biteth dyeth for

thirst, as Isidore saith libro.12.' Cooper,

(P.60,11-12) Thesaurus, records 'Hydaspes, A great
riuer in Indie,' and this is also the name of
an important character in Heliodorus's Aethiopica.
Greene may have confused 'dipsas' and 'Hydaspes'.

P.60,13-16 they count...gold / This passage is copied with
adaptation of pronouns from Planetomachia,¹⁵⁸⁵ Sig. Cl.

13 great...gods / not in Tilley; but cf. Lyly,
Sapho and Phao, II,iv,106-7 (Works, ed. Bond, II,
391): 'Beleeue me great gifts are little Gods.'
See also Perymedes, p.80, ll.20-21; Euphues his
Censure, 1587, Sig. I4v: 'gifts are little gods,
which as they are honored in time, so the
remembraunce thereof perisheth with time...';
and Lodge, Rosalynde (Bullough II,168): 'taking
great gifts for little Gods'.

13 gods / so Planetomachia, Sig. Cl, in an otherwise
parallel passage. This phrase is so common a
cliché that emendation is in any case inevitable;
see preceding note.

17 meane / moderation.

18 Nimrod...Babell / see Genesis, X,10.

18-19 Ninus...Babilon / Ninus was a legendary king of
Assyria and founder of Nineveh. 'though it is
usually said that Ninus or Semiramis [his wife]

(P.60,18-19) built many marvellous structures in

Babylon and elsewhere, the traditions are apparently confused' - Applegate. Cf. Friar Bacon, 1594, Sig. B2: 'The worke that Ninus reard at Babylon, The brazen walles framde by Semiramis...'.
 23 underminding / insidiously subversive or destructive, a variant of 'undermining'.
 23 policies / schemes, stratagems, tricks.

P.60,21-22 content...rich / Cf. Tilley C 629: 'Contentment (a contented mind) is great riches'.

P.61,2 taskes / taxes, tributes or pieces of work exacted by an overlord.
 2 customs / seems to be used here in a sense approximating to 'customary service due by feudal tenants to their lord; any customary tax or tribute paid to a lord or ruler.' (O.E.D. 3).
 2 wrapping / involving, entangling.

2-3 Dedalus Labyrinth / Daedalus, a mythical sculptor, was said to have built the Labyrinth at Cnossos in which the Minotaur was kept.

3 quiddities / quibbles.

3 bargaines / The word could mean 'a transaction that entails consequences, especially unpleasant ones' (O.E.D. 4).

- P.61,5 indomage / injure, harm.
- 5 commoditie / benefit, interest.
- 6 testaments / seems to be used in the rare sense of 'testamentary estates', recorded in 1424 (O.E.D. I 1c).
- 7 with / like.
- 10 leau / omit.
- 11 inferred / mentioned, adduced (see O.E.D. v 2; O.E.D. does not record this sense under 'inferred' ppl.a., of which the first example it gives is from Greene, Quip, 1592).
- 12 richlye / with possession of riches (O.E.D. 4, giving this as the only example of a 'rare' use).
- 13-14 for whether / the construction is unusual. Perhaps it means 'for which of the two shall we esteem most highly: the money...or...the same?': (cf. O.E.D. 'whether' 1) or possibly 'as to whether we should' (cf. O.E.D. 'for', 2b).
- 14 estimate / seems to be used here in the absolute sense of 'value highly', not recorded by O.E.D.
- 14-17 mony...potentat / the story of Fabricius's refusal of a bribe offered by Pyrrhus, king of Epeirus, in his campaign against Rome was often told in the sixteenth century: e.g. in North's Plutarch

(P.61,14-17) (Life of Pyrrhus) and Cooper's Thesaurus
(s.v. Fabritius).

P.61,15 continencie / self-restraint.

16 frankelye / freely, unconditionally.

17-20 Marcus Curius...Rome / Marcus (or Manius) Curius
Dentatus was three times consul of Rome. This
is a very common story. It occurs in The French
Academie, Chap.33; 1586, p.355. Greene uses it
in Farewell to Folly (1591, Sig. F2v) as well as
here, and in both versions shows more knowledge
of the story than he could have derived simply from
The French Academie. A point of minor interest
is that the earlier version mistakenly reads
'Curcius', whereas the correct form appears in
Perymedes.

18 glory...renowne / cf. p.53,3-4 and n.

21-23 liberalitie...memory / Scipio Africanus was falsely
charged by the Romans, and retired to the country.
'The elaboration upon this circumstance is perhaps
the result of confusion of the elder with the younger
Africanus. The brother who was the elder Scipio's
companion in the wars was Lucius Cornelius Scipio
Asiaticus, and he had been successfully prosecuted
on the same charges of bribery that Africanus evaded;
he could not, therefore, have shared his brother's

(P.61,21-23) retirement, and he could not in any event be named Quintus Maximus. Lemprière, however, notes (s.v. Scipio, Publius Aemilianus) that a Quintus Maximus inherited the estate of the younger Africanus, who was his uncle.' - Applegate.

P.62,1-3 wealth...miserable / Lucius Aemilius Paulus Macedonicus was a warrior and consul of Rome. This story is 'probably a garbled version of the tradition that Paulus, because he had not been greedy for gain in his life, left a very small fortune at his death.' - Applegate. He is the subject of one of Plutarch's Lives.

4-6 true riches...Vertue / Cf. Tilley V 79: 'Virtue is a jewel of great price'.

6 perfect / complete; seems to belong rather with 'Vertue' than with 'habit'.

6 habit / disposition, character.

6 casuall / subject to chance or accident.

7-8 as brittle as Glasse / Tilley G 134.

8 standing...permanent / Cf. Shakespeare, Henry V, III,vi,29: 'And giddy Fortune's furious fickle wheel - That goddess blind, That stands upon the rolling restless stone'. Here Greene makes this popular emblematic image of fortune refer to 'richesse', but it is obviously suggested to him by 'Fortune' (1.7).

P.62,9-11 Trees...night / no source known. Natolia was an alternative form of Anatolia, an area of Asia Minor ruled by the Turks.

11-12 frute...Ashes / Greene 'has the fixed notion that Tantalus's punishment is to be presented with apples which turn to ashes (or dust) when touched or eaten. Furthermore, he attributes this property to the apples in the Garden of Hesperides. Apparently Greene has somehow confused Tantalus's fruit and the golden apples of Hesperides with the apples of Asphaltis (or Sodom) or a similar legend. The only source I have been able to locate is that provided by Merritt Y. Hughes in his note to Paradise Lost, X, 562, where he quotes Josephus (Wars, IV,viii): "...the traces [of the 'apples of Sodom'] are still to be seen, as well as the ashes growing in their fruits, which fruits have a colour as if they were fit to be eaten; but if you pluck them with your hands, they dissolve into smoke and ashes". Tacitus (Histories, V,7) apparently has the same notion, but his allusion is less informative' - Applegate.

- P.62,11 Hesperades / The 'P' for 'H' substitution is probably a 'foul-case' error: 'H' is immediately above 'P' in the lay-out of upper-case type. The unusual spelling of the remainder of the word may be the result of compositorial misreading, but Hakluyt has 'Hesperides' (see Love's Labour's Lost, ed. R. David, p.113,n.). The first recorded use is in Greene's Friar Bacon (pr. 1594), where it is spelt 'Hesperides' (l. 1194 of the Malone Society's reprint).
- 13 accidentall / fortuitous, non-essential: cf. 'casuall', l.6, and the philosophical opposition of 'accident' and 'substance'.
- 15-16 Aeneas...constellation / presumably an allusion to the arms made by Vulcan for Aeneas at the request of Venus: Vergil, Aeneid VIII. (For 'constellation', see p.6,5,n.).
- 17 inserted / Grosart retains 'insorted' with no note; but the word is not in O.E.D.
- 18 Bias / one of the Seven Sages of Greece. The story told here is a commonplace; there is a version of it in The French Academie (Chap.33; 1586, p.357) and in Cooper's Thesaurus (s.v. Bias); cf. also Lyly, Endimion (Works, ed. Bond, III,56). Normally, however, the story is told with reference to Bias's

(P.62,18) escape from a burning city, not from a shipwreck. Applegate considers that Greene 'may have this anecdote confused with another which involves a ship in distress in a storm (Diogenes Laertius, I,86)'.
 P.62, 1

P.62,19-20. Omnia mea mecum porto / 'I carry all my belongings with me': the tag normally associated with this story, e.g. by Alciati (Alciat's emblems in their full stream, ed. H. Green, Manchester, 1871, 44).

20 sonne of Anchises / Aeneas.

20-21 sonne...Troye / a very common story, deriving from Vergil, Aeneid II,687 et seq.

22-23 Animus...viget / 'The spirit remains unbroken, and virtue flourishes among enemies and fires'. Not from Vergil; Applegate takes it to be 'a noble sentiment, evidently composed for the occasion by Greene'.

P.63, 1 nothing / it looks as if the phrase 'that want nothing' in A should have been deleted, but was accidentally retained. It may be that Greene originally wrote 'that want nothing', changed it to 'that couet nothing' in order to avoid tautology ('rich'-- 'that want [i.e. lack] nothing') and

(P.63, 1) incidentally achieved an extra alliteration ('couet' -- 'content') but failed efficiently to delete his first phrase.

P.63, 3 set...side / presumably the 'arms akimbo' position is meant.

6-7 sing...Lute / Applegate calls this 'an elaboration of Greene's probably based upon Horace's frequent representations of himself in the Odes as playing on a lute', and this may be supported by Planetomachia, 1585, Sig. *3v, 'as Horace alwaies sung his satyres vpon the Lute'. The meaning here is that Perymedes will tell a moral tale pleasantly.

12 sundry / may mean simply 'some', but seems to have the force of 'many' or 'all other' (cf. O.E.D. 4).

12-13 seeke...Scorpions / This image is commonplace in Greene (see Carroll, Animal Conventions, p.102), but I have not found any earlier use of the English form. Greene seems to be thinking of a direct physical resemblance between the useful eel and the maleficent scorpion (the fish; cf. O.E.D. 3). Cf. also Lodge, Rosalynde (Bullough II, 194): 'Thou proferrest an Ele, and per-

(P.63,12-13) fourmost a Scorpion', and Nashe, An Almond
for a Parrat (1590; in Works, ed. McKerrow, III,
 348): 'Gentle reader, I giue you but a tast of
 19 them by the waile, that you may knowe them the
 next time you meete them in your dish, and learne
 20 to discerne a poysonous scorpion from x wholesome
 20 fish'. The expression doubtless derives from
 the Latin 'pro perca scorpium' of which Paulus
 Manutius in his Adagia (Venice 1578, col.902)
 20-21 says: 'Vbi quis optima captans, pessima capit.
 Nā perca piscis est vel maxime laudatus, cuius
 identidē meminī Athenaeus, gulonum delicias
 recensens. Scorpius letalis est, quamquam est
 & piscis huius nominis, contempti saporis, de
 quo magis sentire videtur adagium'.

P.63,14 - P.65,2 he admitted...happy fame / This passage
 is copied with very little alteration but the
 omission of one sentence from Planetomachia, 1585,
 Sigs. Cl-Clv. The omitted sentence is the one
 used in Perymedes at p.60,13-16.

P.63, 16 with repentance / with subsequent regret.
 18 rooted / so Euphues his Censure. A's 'wanted'
 is nonsensical. 'wonted' is possible, but in
 this absolute use is not recorded before 1610
 (O.E.D. A 2b).

P.63, 19 cankered / malignant, spiteful. (O.E.D.

6, where it is said to be 'exceedingly frequent in 16th c.').

19 stomacke / used (like 'heart') for 'the inward seat of passions', etc. (O.E.D. 6).

19 shadowe / the senses of 'conceal' and 'paint' are both intended.

20 glosing / flattering, deceiving.

20 coulers / appearances.

20-21 resembling...colde / Cooper, Thesaurus, defines 'Pyrites' as 'Euery stone out of which fire may be stricken'. O.E.D. gives 'In early use, vaguely, a "fire-stone" or mineral capable of being used for striking fire'; its first example is from Greene's Alcida. The stone is referred to in Pliny, Natural History, XXXIV, 37, 135, but not in 'The Secrets and wonders of the world' (see Appendix B). Maplet (A greene Forest, 1567, Sig. Dlv) records that 'it is soone kindled and set on fire', and that 'being hardly holden & pressed in any mans hande [it] burneth him sore or he perceiueth it.'

P.64, 3 manners / probably 'good manners, customs or way of living' (O.E.D. 4d). I take the passage to

(P.64, 3) mean that he was known more by the exercise of his authority than through amiable personal intercourse.

P.64, 6 despighted / despised, scorned.

8 sumptuous / involving a great deal of money (O.E.D. 2).

12 of body, / Planetomachia, in a parallel passage, has 'of the body,'.

18-19 like...mishap / Pliny (Natural History, VIII, 44, 106) says of the hyena that 'among the shepherds' homesteads it simulates human speech, and picks up the name of one of them so as to call him to come out of doors and tear him in pieces...'. This story occurs also in The Secrets and wonders of the world, Sig. D3v. For its frequency among Elizabethan writers, see Carroll, Animal Conventions, p.108.

19 coulour / appearance, semblance.

P.65, 3 misard / avaricious, grasping person, or niggard (O.E.D. 'miser' sb¹ B 23, quoting this as its first instance of the wider use of the word.).

3 casting...Moone / normally means 'conjecturing wildly' (O.E.D. 'cast' VI 41 and Tilley M 1114); but here Gradasso is making a reasoned and justified guess.

P.65, 3-10 knewe...loue / This passage is copied almost exactly from Planetomachia, 1585, Sig. C2.

4-5 hearbe...blometh / Little is known about this plant. The first reference to it quoted in O.E.D. is in Greene's Mamillia (1583), and the only recorded reference outside Greene is in Lodge's Rosalynde (Bullough II, 244): 'Love growes not like the hearb Spattanna to his perfection in one night.' This in all likelihood is derived from Greene.

5-6 the Egges...run / Cf. Tilley L 69: 'Like a lapwing that runs away with the shell on its head', quoting inter alia Webster White Devil II,i,128: 'Forward Lap-wing, He flies with the shell on's head.' Cf. also Greene's Never Too Late (1590), 'are you no sooner hatched with the Lapwing, but you will runne away with the shell on your head?' (Sig. D1).

7 Apples / fruit.

7-8 Apples...pluckt / 'Pala' is the banana tree. Pliny mentions it (Natural History, XII, 12 (24)), but does not give this information about its fruit. Somewhat similar is his reference to the pine: 'no tree reproduces itself with more eagerness: within a month of a cone being plucked from it

(P.65, 7-8) another cone is ripening in the same place'

(Book XVI, XLIV, 107). Cf. Greene, Mamillia I, (1583, Sig. E4): 'the Apples in Arabia, which begin to rot, ere they be halfe ripe'.

The idea may be derived from The Secrets and wonders of the world, Sig. Hlv; here we are told that 'the Parthians...haue a tree bearing Apples...and this tree hath alwayes fruite, some growing, some dying, and some ready to gather', followed on the same page by a reference to a tree whose 'name is Pala'. (see Appendix B).

P.65, 10 preuent / anticipate.

10-11 preuent...wist / Cf. Tilley H 9: 'Had I wist comes too late'.

11 taking...forehead / Cf. p.36,2,n.

14 reuenues / normally means income derived from estates, etc.; but here refers to the estates themselves.

15 doting / foolish, stupid.

P.66, 8-9 countenance...credit / a difficult passage; it may be that 'thee' is to be understood, or has been omitted, after 'credit': if so, 'countenance' would mean 'grace' (O.E.D. v 4 quotes Greene, Quip for an Upstart Courtier, 1592, Sig. B3v: 'what is the end of seruice to a man but to

(P.66,8-9) countenance himselfe and credite his maister
with braue suites'. On the other hand, it may
be that 'to be' has been omitted before
'countenance', which would then mean 'credit'
or 'repute' (O.E.D. sb.III 9).

P.66, 20 occupye / use.

P.66, 21 condiscended / agreed.

23 homely / rough, unpolished.

P.67, 1 woe / woo.

2 braue / could mean 'finely dressed'. Here,
it seems to be a general term of praise. O.E.D.
first records it used so of persons in 1600 (A2a).

3-4 these...concord / an obscure expression. I
can make no sense of the original. With 'of' amended
to 'oft', I take it to mean: 'these two incompatible
people often discoursing together, to bring
about a resolution it happened that...'. It
may well be that the new paragraph should begin
with 'well' (1.3).

3 descanting / cf. O.E.D. 'descant' 2: 'comment,
discourse, criticise': used in conjunction with
'discords' both for its musical associations and
alliteratively.

P.67, 11 - P.68, 23 looking out...against the Moone /

This passage is adapted with little alteration except for some omissions from Planetomachia, 1585, Sigs. Clv - C2.

15 casements: / the parallel passage in Planetomachia has 'casement,'.

P.68, 1-3 Cupid...feathers / cf. Lyly, Sappho and Phao,

II, i, 106-7 (Works, ed. Bond, II, 383): 'Fortunes wings are made of times feathers, which stay not whilst one may measure them.' Greene's

7.68, 18 meaning seems to be simply that Cupid is subject to time.

2 nouice / Cupid's potential disciple is here imaged as a candidate for a religious order.

4 at disouert / off his guard (O.E.D. B); cf.

22-23 Euphues his Censure (1587, Sig. B3): 'if then... beawtie take vs at disouert'.

4-5 to strike...hot / Tilley I 94.

5 boult / arrow.

11 fancie / imagination (O.E.D. 4; first recorded in 1581).

15 inchanting / enchanting, laying under a spell (perhaps with a play on 'chanting tunes').

16 mayne / Planetomachia reads 'maime'; both words make good sense. O.E.D. (sb³ 1) defines 'main'

(P.68, 16) as 'In the game of hazard, a number (from
 5 to 9 inclusive) called by the "caster" before
 the dice are thrown.' 'Whatsoever the mayne
 were' might then be paraphrased: 'however high
 the odds' or 'whatever the risk'. Cf. Shakespeare,
Henry IV Pt. 1, IV,1,45-48:

' were it good

To set the exact wealth of all our states

All at one cast? to set so rich a main

On the nice hazard of one doubtful hour?'

P.68, 18 suing / Planetomachia has 'sing'; Perrymedes
 presumably corrects this.

19 in / between, among.

21-22 with...Stars / this characteristic of a
 legendary animal appears to be Greene's invention.

22-23 with the Woolues...Moone / Cf. Tilley D 449:

'The dog (wolf) barks in vain at the moon';

M 1119: 'The moon does not heed the barking dog';

M 1123: 'To bark against the moon'; also Lyly

Euphues and his England, (Works, ed. Bond Vol.II,
 p.90): 'as lykely to obtain thy wish, as the

Wolfe is to catch the Moone' and Shakespeare,

As You Like It, V,ii,118, 'the howling of Irish
 wolves against the moon'.

- P.69, 2 preiudice / harm, damage.
- P.69, 2 - P.75, 19 These considerations...his loue / This passage is copied, with some omissions and adaptation, from Planetomachia, 1585, Sigs. C2v-
C4v.
- P.69, 3 doting / foolishly or extravagantly fond.
- 4 slender / weak, unconvincing.
- 4 thought / Planetomachia, in a parallel passage, has 'sought'. In view of the later 'He therefore began to incourage his champion' (ll. 8-9), the reading of Perymedes seems slightly preferable.
- 6 Conserues / perhaps 'preserving agents, preservatives' (O.E.D. 1, quoting Greene's Never Too Late, 1590, Sig. Ll v: 'A conserue against such lawlesse concupiscence'); 'stores, hoards' (O.E.D. 3) would also be appropriate here. That the word had some medicinal sense is suggested by a passage in Lyly's Euphues (Works, ed. Bond, II, 212): 'he ^ty feeleth his stomack enflamed w^t heat, coolith it eftsoones w^t cōserues'.
- 9 coniectures / may mean simply 'thoughts' or 'opinions' (cf. p.3⁴, 12, n.); but in earlier use

(P.69, 9) could mean a 'device, contrivance or plot'

(O.E.D. 7; last instance given, 1494).

P.69, 9-10 Melissa...woone / Cf. Shakespeare, 1 Henry VI,
V,iii,78: 'She is a woman, therefore to be won',
and Titus Andronicus, II,i,82-3: 'She is a woman,
therefore may be won'. Grosart (Englische
Studien, Vol. XXII, p.402) claimed that Greene
originated the expression; and Hart adduces it
as evidence for Greene's collaboration in
1 Henry VI (Arden ed. 1909, repr. 1931, p.xix);
but Tilley (W 681) has: 'All women may be won',
quoting inter alia both the passage from Perymedes,
and Lyly, Euphues (Works, ed. Bond I, 211,22):
'There is no woman, Euphues, but shee will
yeelde in time'.

12-13 no stone...cut / Cf. Carde of Fancie, (1584,
Sig. Mlv): 'no Adamant so hard but will yeelde
to the File', and Lodge, Rosalynde (Bullough II,
p.226): 'no Diamond so harde but will yeelde to
the file'.

13 rammage / a term in falconry, meaning 'wild,
untamed, shy'.

13-14 no Hawke...manned / Cf. Pettie, Petite Pallace,
ed. Gollancz, I, 151: 'There is no hawk seareth

(P.69,13-14) so high, but she will stoop to some prey,
 neither any so rammish and wild, but in time she
 may be reclaimed and made to the lure'; and
Tilley 298: 'In time all haggard hawks will
 stoop to lure'.

P.69, 14 manned / 'to man a hawk' is a technical term in
 falconry, meaning 'to accustom a hawk to the
 presence of men'. First recorded in 1575,
 Turberville, Faulconrie, 79. (O.E.D. 10).

15 passion / Planetomachia, in the parallel passage,
 reads 'poison'. Considering 'infected' and
 'bitter', this seems slightly preferable, but I
 do not feel that emendation is justifiable.

17 frowardnesse / perversity.

18 lure / originally an apparatus used by falconers
 to recall their hawks (O.E.D. 1). Here used
 figuratively.

18 practises / schemes, tricks, stratagems.

P.69, 21 - P.70, 1 whether...gaine / the misogynic import
 of this passage is that if he gains Melissa he
 will achieve a 'momentary content' but an ultimate
 'losse', whereas if he loses her he will suffer
 'a long disquiet' but an ultimate 'gaine'.

P.70, 2 fits / moods, states of mind, mental turmoil.

- P.70, 4 Oh Bradamant... / A comparison of the beginning of this typical 'passion' with the beginning of Hamlet's 'To be or not to be' soliloquy, or of Macbeth's 'If it were done when 'tis done', may suggest a generic resemblance.
- 4-6 diuersly...profits / cf. p.69,21 - p.70,1: an illustration of Greene's lack of concern for normal literary values.
- 5 haplesse / see p.38,18,n. and cf. p.69,20 (used here in paradoxical antithesis with 'happy', 1.6).
- 9-10 the Caspians...Hemlocke / probably a variation on Lyly, Sapho and Phao (Works, ed. Bond, II, 372): 'The Arabyās being stuffed with perfumes, burn Hemblock, a ranck poison', which Bond traces to Pliny, Natural History, XII, 38,78.
- 10 buds / so Planetomachia in the parallel passage. This seems necessary for the sense. It is possible that the compositor misread 'u' as 'a' and expanded either to make a known word or because he mistook a mark on the paper for a nunnation mark.
- 11 Pharusij / mentioned in Pliny, Natural History, V,8,43 and 46; also (in Greene's time) in

(P.70,11) Cooper's Thesaurus, where they are defined as
 'People of Libya, which are now exceeding poore.'
 No source is known for Greene's remark about them.

P.70, 11 doubting / fearing.

11 surfet / fall sick in consequence of excess
 or by eating unwholesome food; first recorded
 in 1585 (O.E.D. 4).

11-13 drinking...Rewbarbe / Greene refers to the
 medicinal properties of liquorice in Farewell
to Folly, 1591, Sig. B2: 'as the stomacke hath
 his orifice strengthened...with the sap of sweete
 liquerice'; in the Dedication to Pandosto he
 represents it as a food which may be taken in
 excess by unicorns: 'Vnicornes being gluttet with
 brousing on roots of Licquoris, sharpē their
 stomacks with crushing bitter grasse'. (1588,
 Sig. A2). The common use of rhubarb as a
 purgative is reflected in e.g. Lyly, Euphues and
his England (Works, ed. Bond, II,172): 'the root
 Rubarbe, which being full of choler, purgeth
 choler'.

14-15 tickled...laughing / The tarantula, a spider with
 a slightly poisonous bite fabled to cause tarantism
 (O.E.D. 1a) was also mistakenly believed to be a
 venomous reptile (O.E.D. 1c, first recorded 1598).

(P.70,14-15) The belief that its bite caused the victim to laugh (though not that it is fatal) is referred to in a marginal note to Thomas Hoby's translation of Castiglione's The Courtier (1561), Sig. B2: 'A kind of spiders, whiche beyng dyuers of nature cause diuers effectes, some after their biting fal a singyng, some laugh...'. The writer goes on to say that the disease can be cured only by music, 'whiche must neuer cease vntil the diseased beyng constrained with the melodye thereof to fall a daunsinge with long exercise ouercometh the force of this poyson'.

14-15 of Tarantula / Planetomachia in the corresponding passage has 'of the Tarantula'. The omission of 'the' in Perymedes may well be accidental.

16 ride...perish / Sejus owned a famous horse said to be of the same breed as the horses of Diomedes destroyed by Hercules. It was said that all its owners lost all their possessions and family, and there arose a proverbial expression: 'ille habet Sejanum equum', applied to those who were oppressed with misfortune. Greene appears here to confuse Sejus and Sejanus: cf. Edward Hall (Union of the Two Noble and Illustre Fanelies

(P.70,16) of Lancastre and Yorke, 1548, qu. Bullough,
 III,108): 'the proverbe speaketh of Sejanus
 horse, whose rider was ever unhorsed, and whose
 possessor was ever brought to miserie'.

Greene associates this story with that of
 the gold of Toulouse in Morando I (1584, Sig.D4v),
Arbaste (1584, Sig. B3) and Farewell to Folly
 (1591, Sig. D2). It is therefore interesting
 to note that in the Adagia of Paulus Manutius
 (Venice, 1578, columns 616-7) the two sayings
 are consecutive.

- 17 gaine...mishap / The allusion is perhaps best
 explained by Cooper, Thesaurus, s.v. Cerie: 'A
 Consull of Rome, who tooke by assault a city in
 Fraunce called Tolouse, where was found in the
 temple great plentie of Golde: which being taken
 away, both he and all other that had anye part
 thereof, dyed miserably. Whereof grewe this
 prouerbe. Aurum Tolosanum habet, spoken when anye
 man had finished his lyfe in great miserie'.

- 17 Thalessa / mod. Toulouse (see preceding note).

I have not found another instance of this spelling,
 but Planetomachia has 'Tolosse' and McKerrow
 (Introduction to Bibliography, p.340) gives 'Tholosa'
 as a form of 'Toulouse'.

P.70, 19 repentance. Repentance? / So Planetomachia.

The question mark in Perymedes suggests that the rhetorical question was intended here, too. The repetition of the word would easily account for a compositor's error. (The only example of a question mark not following a question in Perymedes is at p.74,19, where it has no demonstrable function - see n.).

20-21 Is paine...pleasure? / Cf. Tilley P 412: 'He that will have the pleasure must endure the pain' and P 420: 'There is no pleasure without pain.'

22 Fancye...thornes / this passage, and those at p.71,13-16, p.76,13-14, and perhaps p.71,1-2, are obviously emblematic in their nature. The fact that they occur within a few pages of each other might suggest that Greene was writing with an emblem book before him; but no counterpart for any of these passages has been found in emblem books. It may equally be that Greene was writing in the emblematic convention but not dependent upon actual printed emblems.

P.71, 1-4 Venus...Deitye / Cf. Lyly, Euphues (Works, ed. Bond, I,179): 'Vulcan was painted curiously, yet with a polt foote. Venus cunningly, yet with hir

(P.71,1-4) Mole' and (p.18⁴), 'Venus had hir Mole in hir
cheeke which made hir more amiable'. Greene's
emblematic description refers to Venus's power
of causing grief as well as happiness.

P.71, 8 accuse / blame.

11-12 who buye...Gall / Cf. Tilley H 557: 'Of honey
and gall in love there is store'; and see
p.43,5-6,n.

13-16 Parrhasius...Scorpion / Parrhasius was a famous
Athenian painter, c. 400 B.C. The emblematic
nature of the painting here attributed to him
was noticed by S.L. Wolff (Robert Greene and the
Italian Renaissance, p.371). No such painting
or emblem has been traced. See p.70,22,n.

P.71,21 - P.72,1 It is...amours / Cf. Planetomachia, 1585,
Sig. B1: 'for by thee, Venus, the prime of
yeeres which ought to be spent in vertues, is
consumed in idle vanities. Youth whiche in the
golden age delighted to trie their vertues in
hard armours, take their onely content in delicate
and effeminate amours'. For the commonplace
antithesis of 'armours - amours', cf. Lyly,
Sapho and Phao, I,1,27 (Works, ed. Bond, II,37⁴):
'hammering hard Armours, when he should sing
sweete Amors'.

- P.72, 1 dallve...with / flirt or waste time like.
- 2 loue, / Planetomachia has 'loue Love,', which is not easy to interpret.
- 3-6 Hercules...death / Hercules's death from the poisoned shirt of Nessus was the result of his wife Deianeira's attempt to win back his love from Iole.
- 5 inuincible / could mean 'unsurpassable' (O.E.D. 2); or it may be that the epithet is as it were transferred from 'Hercules'.
- 11 redoubted / (to be) feared, revered, respected.
- 15 Chests / Chess.
- 16 Mate / the chess-term, with probably a play on the normal meaning of the word.
- 17 desnightfull / contemptuous.
- 21 rampire / rampart.
- 22 defensed / protected, fortified.
- 23 Herald / cf. p.15,18 and n. Here, of course, it is part of the extended military metaphor.
- P.73, 2 withstand / resist.
- 5 found / so Planetomachia in the parallel passage, where it is printed 'foūd'. If it was written thus in manuscript, the misreading is easily explicable.
- 5 Abeston stone / so Planetomachia in the

(P.73,5) corresponding passage. This phrase also occurs in Morando I (1587, Sig. C2) and Alphonsus King of Aragon (1599, Sig. C4). Lyly's references are to 'Abeston' or 'the stone Abeston'. The likeness in the endings of the two words probably accounts for the confusion in Perymedes.

5-6 Abeston...quenched / This idea is used several times by Lyly: see Works, ed. Bond, I,332. Greene's wording, however, is closer to Batman ⁽¹⁵⁹²⁾ vpvpon Bartholome, Book XVI, 12: 'Abeston...if it be once kyndled, it neuer quencheth', and to Albertus Magnus, The booke of secretes: 'Take the stone which is called Abeston...If that stone be kyndled or inflamed it maye neuer bee putte out or quenched' ^{c.1560,} (Sigs. C4r-v). Cf. also Maplet, A greene Forest, 1567, Sig. B2, where the same information is recorded.

6-7 Griffon...praye / no source known; D.C. Allen classes as 'invented'. Cf. p.68,21-22.

9 sacking / being sacked or plundered (part of the military metaphor).

11 them / cf. 'the Destinies' (p.71,8) and 'the Gods' (p.71,9).

- P.73,14-15 flye...flame / Cf. Tilley J 89: 'Your joy is that of the Pyrausta (Pyrallis)'; Pliny, Natural History, XI, 42,119, refers to the winged, four-legged creature, the size of a rather large fly, called 'the pyrallis, or by some the pyrotocon. As long as it is in the fire it lives, but when it leaves it on a rather long flight it dies off.' There is a version of this in The Secrets and wonders of the world, Sig. G3v. Lyly refers to it. Tilley (loc.cit.) shows its commonplaceness as an illustration of the lover's dependence upon the favour of his beloved.
- 14 Pyrallis / So Planetomachia. This is the normal spelling (cf. preceding note, and examples given by Tilley, J 89), and I take 'Pyrulus' to be a compositor's error.
- 15-16 birde...Crocodile / The relationship between the trochilus and the crocodile is commonplace: e.g. Lyly, Works, ed. Bond, I,193 and II,144; Cooper, Thesaurus, s.v. 'Trochilos'; but the relationship is usually a friendly one. Cooper's definition is 'a little water foule frende to the

(P.73,15-16) Crocodill.' This idea goes back to

Herodotus, who records that the crocodile is accustomed 'to lye gaping toward the West, whome the bird Trochilus espying, flyeth into her mouth, and there devoureth and eateth up the horseleaches, which bringeth such pleasure to the serpent, that without any hurt in the world she suffereth the bird to do what she will' (The Famous Hystory of Herodotus, tr. by B.R. (1584), Tudor Translations (1924) p.178). Pliny records a similar belief (Natural History VIII, 37, 89-90), which is repeated in The Secrets and wonders of the world (Sig. D3).

In none of these examples is there any justification for Greene's implication that the bird is fatally attracted to the crocodile. However, Topsell (History, 1607-8, Sigs. N2-2v) records that the bird follows the reptile in hope of food, and picks its teeth, but that then 'the ingratefull Crocodile endeouureth suddainely to shut his chappes together vpon the Bird', which, however, escapes because it is provided with 'sharpe thornes vpon her head,' which cause the crocodile to open its mouth and let the bird

(P.73,15-16) escape. (This passage has been quoted as a parallel to another retelling of the story in Webster's The White Devil, ed. J.R. Brown, p.112). Greene's notion of the crocodile's cruelty to the trochilus may derive from a similar account. Cf. also Maplet, A greene Forest, 1567, Sig. M6v, where it is said that the bird 'flieth towarde [the crocodile], and often assayeth or he can come by his purpose, to go into his throte or intrailles: but is repelled so long as he is awake'. In this version, the crocodile sleeps with its mouth open, and the trochilus flies into its mouth, down its throat and eats out the crocodile's heart.

15 infectious / harmful.

18 doubtfull / uncertain, undecided.

P.73,21 - P.74,1 thou reachest...their Eggs / Cf. Pandosto, 1588, Sig. F4v: 'Alas I reach at that with my hand which my hart would faine refuse: playing like the bird Ibys in Egipt, which hateth Serpents, yet feedeth on their egges'. Planetomachia is probably the common source; it coincides with Pandosto in reading 'in Egipt' and 'like the bird'.

P.73,22 - P.74,1 byrde...Egs / The ibis is a bird much used for euphuistic decoration; see e.g. Lyly, Euphues and his England, in Works, ed. Bond, II, 201 and 212. There is some basis for what Greene says of it here. Herodotus (History, Tudor Translations, pp.180-1) records that it kills serpents coming into Egypt from Arabia, and Cooper (Thesaurus) says that it is 'A byrde in Egypt which is high and hath stiffe legges and a long byll. They profite much the countrie in kyllyng serpentes which are brought out of Lybia by southern windes'. Maplet (A greene Forest, 1567, Sig. N2v) has 'she liueth by the egges of Serpentes, & carieth them to hir nest: & fedeth thereof, as of the best meate that she is delighted with'. He varies the serpent-killing story: 'This bird profiteth Aegipt verie much, and is the best riddance or conueiaunce that they haue, of such discommodities as be brought by Serpentes out frō Libia to Ægypt by the Southrene winds...' (ibid.). Greene either conflated the traditions or used a source which did so. Cf. also O.E.D.'s quotation from Holyday's Juvenal (pub.1673),

(P.73,22 - P.74,1) p.271: 'They ador'd the bird Ibis,
for eating the eggs of serpents, which infest
their countrey; and for destroying snakes'.

P.73,22 playing / seems to mean no more than 'behaving'.

22 with / like.

P.74, 1 disdaine / scorn, contempt.

5 cooling / discouragement. O.E.D. cites this
as its first example of the figurative use of
this form. An expression frequently used by
Greene is 'cooling card', defined by O.E.D. as
'app. a term of some unknown game, applied fig.
or punningly to anything that "cools" a person's
passion or enthusiasm.' ('card' sb² 2a). This
expression was probably in Greene's mind here;
it may even be that the word 'card' was
accidentally omitted. (Perymedes does not follow
Planetomachia here).

5 thinke...flies / Cf. Tilley E 1: 'The eagle
does not catch flies'.

7 Bull...stall / no source known; D.C. Allen
classes as 'invented'.

8 Elephant...crept / the idea derives from Pliny's
Natural History (VIII,X,29): 'They [i.e.
elephants] hate the mouse worst of living

(P.74, 8) creatures, and if they see one merely touch the fodder placed in their stall they refuse it with disgust.' Greene however is closer to The Secrets and wonders of the world (Sig. D2): 'Among ^ey beasts they [i.e. elephants] hate Mice, & Rats, and they will not feede where as they haue runne & tasted.' (see Appendix B). Cf. also Maplet, A greene Forest (1567, Sig. M5v), where it is said that the elephant 'is most afraide of the sily Mouse, which fretteth him then most when as hee is tied to the Maunger and cannot away'; also Nashe, Have with You to Saffron-Walden (1596; in Works, ed. McKerrow, III, 85): 'Aquila non capit muscas...nec elephas mures, no more doth an elephant stoope to myce'. McKerrow, in his note (IV, 344) refers to Erasmus, Adagia, chil.iii, cent.2.65 and chil. i, cent. 9.70.

- 9 Eagle...branche / The opposition of the eagle and the dove is an obvious one; but the passage may derive from Pliny, Natural History, X,9,22: 'The varieties of hawks are distinguished by their appetite for food: some only snatch a bird off the ground, others only one fluttering round a

(P.74, 9) tree, others one that perches high in the branches, others one flying in the open. Consequently even the doves know the risks that they run from hawks, and when they see one they alight, or else fly upward, safeguarding themselves by going counter to the hawk's nature.' Cf. Tilley, E 2: 'An eagle does not hatch a dove'.

9 nearke / perch.

10 sence / the physical senses (O.E.D. I 4b, first recorded 1586 in Sidney's Arcadia: 'Loue... subuerts the course of nature, in making reason giue place to sense.').

10-11 thou...man / as it stands, this passage can only be interpreted as 'yet you, though a man, persist in refusing to be swayed by reason'. It is possible that the phrase 'thou a man' should follow 'reason', but Greene is always liable to sacrifice sense to sound.

12 as / that.

14-15 tree...flower / Pliny writes of the cytisus shrub, and says that its wood has no attraction for wood-grubs (Natural History, XIII, 47, 130). The idea that its flower repelled flies may have

(P.74,14-15) derived from this. It seems likely that Greene took it from The Secrets and wonders of the world: 'Citissus is a singular tree...Vpon the floure of this tree a flye will neuer sitte.' (Sig. H3). (see Appendix B).

15-16 Hercules...enter / Cf. Pliny, Natural History, X, 41, 79: 'Neither flies nor dogs enter the temple of Hercules in the Cattle-market at Rome'; and The Secrets and wonders of the world: 'At Rome in the house of Hercules, there entreth neither Dogge, nor flyes.' (Sig. F2). (see Appendix B).

19 amorous. / There is no question mark in the corresponding passage in Planetomachia, which is structurally similar though not verbally identical. The question mark in Perymedes may be the result of a compositorial misinterpretation of 'shalt thou' (1.17). It is omitted in the reader's interests.

20 line / perhaps 'plumb-line'.

20-21 to furrow...plough? / Cf. Tilley S 184: 'To plow the sea'.

23 quench...Sworde / Cf. Tilley, F 250: 'Cut not the fire with a sword'. S.L. Wolff (Englische

(P.74, 23) Studien, 37 band, 1907, p.370,n.) suggests that this expression, which occurs elsewhere in Greene's writings, may derive from an emblem in Le Sententiose Imprese of Paolo Giovio and Gabriel Simeoni, Lyons, 1562, p.27, tr. into English without pictorial illustrations by Samuel Daniel as The Worthy tract of Paulus Iouius, London, 1585. Tilley, however, shows that it was used by both Lyly and Pettie before Daniel's translation was available, and by Elyot before Giovio's work was printed.

P.74, 23 - P.75, 1 to stop...feather / Cf. Tilley W 416:

'He catches the wind in a net'.

P.75, 2-3 Jupiter...Apollo / both gods were notable lovers.

4 appointed / ordained, destined.

4 impression / 'an effect, especially a strong effect, produced on the feelings' (O.E.D. 6b).

6-7 without lawe...all lawe / Cf. Tilley L 508:

'Love is lawless'.

7-8 striue...streame / Cf. Tilley S 927: 'It is

hard (folly, in vain) to strive against the

stream'; and Lyly, Campaspe, III,v (Works, ed.

Bond, II, 342): 'Yes, yes, Apelles, thou maist swimme against the streame with the Crab, and feede against the winde with the deere'.

- P.75, 8 feed...winde / Probably derives ultimately from Pliny, Natural History, VIII, 50, 114: 'when [deer] hear the baying of hounds they always run away down wind, so that their scent may go away with them.' (cf. also preceding note).
- 14 passe / care, reck (usually with negative).
- 14 not / the comma is not present in Planetomachia and its omission is necessary to the understanding of the passage.
- 14 lowre / (lour) frown, look threateningly.
- 19 Resting / i.e. he resting (remaining).
- P.75, 20 diuersly passionate / swayed in different ways by love.
- 21 affect / be drawn to, fancy, like or love.
- P.76, 1 Idea / 'The mental image or picture of something previously seen or known, and recalled by the memory' (O.E.D. III 8a, quoting from Greene's Menaphon (1589) as the first example).
- 2 hir / the emendation is required by the sense; 'him' may be a compositorial error influenced by 'his' in l.l. Grosart emends without a note; the Bodleian copy has an undated manuscript note, perhaps by Malone, suggesting this alteration.

P.76, 3 hindred / delayed, caught.

3 Dylemma / choice between two unfavourable

15 alternatives. The first recorded example of

18 this popular use is in Greene's Never Too Late

(1590) (O.E.D. 2). Technically, the word is

20 a term in Rhetoric (O.E.D. 1), and some of this

sense is suggested here by the use of the verb

22 'to debate' (1.4).

P.76, 4 - P.79, 9 thus doubtfully...to reuenge / This

23-25 passage is adapted, with brief omissions, from

Planetomachia, 1585, Sigs. D4-E1.

P.76, 6 vnecuell / This word seems to be used rather

vaguely here. It may mean that Melissa's thoughts

are in unequal conflict. It is probably used

largely for the sake of alliteration with

'vnacquainted'.

10 gad / wander.

13-14 Diana...Pensell / S.L. Wolff ('Robert Greene and
the Italian Renaissance', Englische Studien, p.370)
notes the emblematic nature of this passage. No
source is known. See p.70,22,n.

14 spotting / staining with spots, or marring.

14 Pensell / paint-brush.

P.76, 15 ancient / can mean 'having the experience and wisdom of age' (O.E.D. A7).

15 conceits / thoughts or fancies.

18 principle, / Planetomachia has 'principles.

P.77, 1 Thou...'.

20 charming / exercising magical power; the weaker, modern sense is not recorded before 1663.

21 sure as / Planetomachia has 'suer that as', which reads better.

21-23 he which...thunder / Pliny, Natural History, XV, 40, 135, relates that the emperor Tiberius used to put a wreath of laurel on his head when there was a thunderstorm as a protection against danger from lightning; and at Book X, 4, 15 says that the eagle is the only bird never killed by a thunderbolt. The two beliefs, along with another, had already been brought together in The Secrets and wonders of the world: 'Three things there are that neuer feelee any harme by thunders and lightnings: the Laurel tree on the Earth, the Eagle in the Skie, and the Seacalfe in the Sea, for they neuer fall vpon their skinnes, therefore best assured are they that are so clad'

(P.76,21-23) (Sig. B2); however, this passage does not differentiate as Pliny does between the lightning and the thunderbolt. See Appendix B.

23 pen / feather.

P.77, 1 Loue...Fancie / it is not clear what distinction is intended here. Greene's use of 'fancie' is generally vague; cf. 1.10.

4-5 Woolues...satisfied / Writing of stag-wolves ('cervarii') Pliny (Natural History, VIII, 34, 84) says: 'They say that if this animal while devouring its food looks behind it, however hungry it is, forgetfulness of what it is eating creeps over it and it goes off to look for something else'. Cf. The Secrets and wonders of the world: 'There are wilde Wolues, which in eating of their pray, if they turne once about, forget their pray, and goe againe to seeke another.' (Sig. D3). See Appendix B.

6 Semele / Planetomachia has 'Alcmene'. It was ~~the~~ Semele to whom Jupiter, having promised to agree to any request she might make, was forced to appear as he did to his wife Juno. Semele, being a mortal, was unable to bear the sight of him in his full majesty, and was killed with the

(P.77, 6) fire of his thunderbolts. This appears to be a deliberate correction by Greene of his own error in mythology.

10 vassall / inferior, subordinate.

11 regard / value highly.

13 Medaeas...Casket / Cf. Cooper, Thesaurus: 'In the ende Iason relected hir, and married Creusa the kinges daughter of Corinthe. Wherewith Medea sore griued, and yet pretending friendship, did sende vnto Creusa in maner of a present a gorgious basket with wilde fire inclosed therin. Which when Creusa did open, sodainly it burned both hir and the pallyce where she was.'

15 trye / put to the test.

16-17 bring...Mercurie / Mercury lulled Argus to sleep with music and then cut off his head in order to free Io. Cf. Ovid, Metamorphoses, I, 682-721.

19 lacke / reproach, disparage (O.E.D. 5).

19-20 proffer...Roses / Cf. Tilley N 134: 'It is better to be stung by a nettle than pricked by a rose'; and Lodge, Rosalynde, (Bullough, II, 216): 'Fortune that long hath whipt thee with nettles, meanes to salve thee with roses'.

20-21 if...gall / Cf. Secrets and wonders of the world, Sig. Glv: [bees] 'wype or rubbe their Hiue with things that are bitter, as the Gumme of

(P.77,20-21) trees, and other things for to take the taste from other beastes of the sweetnesse of their hony'; also Pliny, Natural History, XI, V,15: 'They first smear the whole interior of the hive itself with these as with a kind of stucco, and then with other bitterer juices as a protection against the greed of other small creatures, as they know that they are going to make something that may possibly be coveted'.

21 the / almost certainly means 'thee', and is so spelt in the parallel passage in Planetomachia.

21 Honie / the Bodleian copy has a manuscript insertion of a comma, perhaps by Malone, after 'Honie'.

22 straine courtesie / stand upon ceremony, be over-punctilious in the observance of courtesy (O.E.D. 1c). I take the complete phrase to mean: 'though you may be over-courteous to the point of flattering him'.

P.78, 2 infectious / may mean simply 'harmful' or 'unhealthy'; but O.E.D. does record a rare meaning of 'poisonous' in 1658 (1b).

2-3 bitter...wholesome / Cf. Tilley P 327: 'Bitter pills may have wholesome effects.'

P.78, 4-5 flame...water / ultimately from Pliny, Natural History, II,CX,236: 'Mount Chimaera in the country of Phaselis is on fire, and indeed burns with a flame that does not die by day or night; Ctesias of Cnidos states that water increases its fire but earth or dung puts it out.'

Greene's reference is very close to that in The Secrets and wonders of the world: 'An other hill that is called Chimera, burneth in like maner, the fire of which hill is sooner quenched with earth or with hay, then with water' (Sig. B3). See Appendix B.

- 5-6 mountaine...strength / derives from Pliny, II, XCVII,211: 'Near the town of Harpasa in Asia stands a jagged rock that can be moved with one finger, but that also resists a push made with the whole body.' But Greene's version is closer to that in The Secrets and wonders of the world: 'Nere to Harpasa a towne in Asia, there is a great Mōtaine, that one may shake with their finger, but if you put your whole strength to it, it remaineth vnmoueable' (Sig. B2v). See Appendix B.
- 12 clownish / ill-bred, clumsy, unpolished.

- P.78, 13 dumpes / dejection, low spirits.
 14 wytte / intelligence, mental qualities.
 17 smothred / smouldered (used figuratively)
 (O.E.D. II 9b).
 23 madrigale / song, ditty. (The first occurrence
 of the word in any sense recorded in O.E.D.
 is in 1588; in this sense, in Greene's Menaphon,
 1589 (O.E.D. 3).

P.79, 1-24 / On the use of blank verse here and in the
 poem on pp.82-3, see Literary Introduction,
 p.xxv.

- 2 Endymions siluer-loue / the moon, loved by
 Endymion. The story was told, of course, in
 Lyly's play (c.1588) and was in any case common
 knowledge. The hyphen in 'siluer-loue' may
 be an error.
 4 Leda / Jupiter came to her in the form of a
 swan. She was not a swan herself, as Greene's
 reference might suggest; nor is it clear why
 she should be referred to as 'once forlorne'.
 6 gad / goad.
 7 Courte / 'assembly' or 'meeting place'. Dyce,
 however, reads 'core' (Dramatic and Poetic Works
of Robert Greene and George Peele, 1861, p.292);
 this is an attractive emendation. 'of' in the

- (P.79, 7) same line would then mean 'with'.
- 8 frolike / joyous, merry, mirthful.
- 8 yoongsters Bacchus / i.e. 'youngsters whom Bacchus's....'.
- 10 inchaunted / enchanted, induced by magic (not recorded by O.E.D. as ppl. a., but obviously deriving from the verb, O.E.D. v 2a).
- 10 lunacy / seems here to be used in the weakened sense of 'mad folly', first recorded by O.E.D. (1b) in Greene's Alcida, 1588.
- 12 Fiers / fiercely. Robert Bell (Poems of Robert Greene and Christopher Marlowe, n.d. (1856?)) in a modernised version reads 'Fires, infects...'; surely a misinterpretation.
- 12 infects / affects, with the sense of affecting harmfully. (see O.E.D. 4b and 8).
- 13 lorne / desolate, wretched,
- 15 glymmering / shining brightly; gleaming.
- 18 Loue / i.e. Cupid.
- 21 attend on / serve, direct the mind to.
- 22 silly / probably 'unlearned, unsophisticated, simple, rustic, ignorant' (O.E.D. 3).
- 22 swads / 'country bumpkins; a common term of abuse' (O.E.D. 1).
- 23 wag / mischievous boy, or young man.

- P.80, 1 recorded / sung.
 2 rushling / rustling.
 5 agast / struck with amazement. This is earlier
 12 than any other example given in O.E.D. of the
 13 word in its sense of 'seized with the visible
 14 or physical signs of terror or horror'.
 11 could...straw / Cf. Tilley F 255: 'Fire cannot
 P.82, 3 be hidden in flax (straw).'
 14 affections / the sense of 'emotion' or 'feeling'
 seems to be predominant (O.E.D. 2).
 15 crabbed / disagreeable, bad-tempered.
 17 paramour / lover, sweetheart.
 18 mariage / could mean 'a person viewed as a
 prospective husband or wife; a match' (O.E.D. 3b).
 20-22 great gifts...Vinitie / This passage is
 parallel to Planetomachia, 1585, sig. B4: 'great
 gifts sufficient to cōtent, & litle godes able
 to command, euen Vesta her self to leaue her
 virginity'; and cf. Perymedes p.60,13,n.
 21 command / The emendation of punctuation is made
 in the reader's interests. The comma is found
 also in the parallel passage from Planetomachia.
 P.81, 10 disparage / degrade, discredit.
 12 Ladyes...lawnes / Cf. Tilley L 120: 'The finest
 lawn will be the soonest stained', and Lyly,

(in Works,
 (P.81, 10) Euphues, ed. Bond, Vol.I, p.189): 'one yron
 Mole defaceth the whole peece of lawne'. (see
 also next two notes).

12 lawnes / pieces of very fine linen.

13 mole / discoloured spot.

18 male-content / discontented, dissatisfied.

First recorded in 1586.

P.82, 3 spheare / One of the 'concentric, transparent
 hollow globes imagined by the older astronomers
 as revolving round the earth and respectively
 carrying with them the several heavenly bodies'
 (O.E.D. I,2). The 'Mistresse of the lowest
 spheare' is thus the moon.

4 lower / Grosart suggests an emendation to 'lowers',
 but the noun seems possible. O.E.D. sb¹ 1 defines
 as 'gloomy or sullen look; frown, scowl.' The
 first recorded use with reference to weather is
 in 1596.

5 Milkewhite cyrcle of the sky / probably the
 Milky Way. The first recorded reference to the
 Milky Way in English is c.1384. It was known in
 the sixteenth century as 'the milk-white way'
 (O.E.D. 'milk-white' b). 'white circle' too is
 an old name for the Milky Way, though it is not
 recorded till 1655 (O.E.D. 'circle', 7).

- P.82, 6 lodge / lodging-place.
- 8 mazeth / stupefies, dazes.
- 9 Wan / gloomy, dark (O.E.D. 1).
- 9 Azure / the word seems oddly chosen, as it normally refers to the unclouded sky. However, O.E.D. (B2) finds that it was originally used 'of a deep, intense blue'.
- 10 retorting / appears to mean 'bending, twisting'. O.E.D. records this as the first use of the adjectival form. Cf. 'retort' v¹ II 8.
- 11 Enuie / may be used in its modern sense, or may mean 'enmity' or 'malice'.
- 13 watch / 'dial or clock-face; the circle of figures on a dial' - O.E.D. IV, 20a, quoting this passage as the first instance. However, it may mean 'waking hours' (see O.E.D. 1).
- P.82,14 - P.83,5 / These lines are obscure, largely because they are badly written. It should be noted that each of the phrases beginning 'To' refers back to 'goes' (1.15).
- P.82, 19 rent / rend.
- 19 middle earth / 'the earth as placed between heaven and hell, or as supposed to occupy the centre of the universe' (O.E.D. 1).

P.82, 20 Danae / When Danae's father shut her up in a tower, Zeus reached her in the form of a shower of gold. The familiar story is told by Horace, Odes, III,xvi,etc.

21 Gold: / The colon is inserted in an attempt to make sense of what Grosart justly calls an 'obscure' passage.

21 their / there: referring to the place where discontent afflicts the men referred to, or to the men themselves considered as a place.

22 viols / vials, phials.

P.82,23 - P.83,1 To...vowes / i.e. to lovers who offer vows to Venus at her shrine at Paphos, in the hope of success in love.

P.83, 2-3 To...passions / i.e. 'to the unhappily married'.

2 Hymen / god of marriage. First recorded use in English, 1590 (O.E.D.).

2 Hymen...robe / Applegate calls this a 'conventional use of the god of marriage; the trappings are Greene's elaboration.' But Hymen's saffron-coloured robe occurs in Ovid's Metamorphoses, X, 1-2: 'croces vetatus amictu'; and cf. Arthur Golding's translation of 1567: 'From thence in

- (P.83, 2) saffron colourd robe flew Hymen...'. It becomes Hymen's normal attribute, e.g. Works, Nashe, ed. McKerrow, II, 274, 22-23; Jonson's Hymenaei; and Milton, L'Allegro, 126.
- 5 repaire / resort, act of going.
- 10 conference / conversation.
- 10 blamed / probably 'upbraided' or 'reproved'.
- 14 passionate / see p.32, 3, n.
- 15 though...dispose / Cf. Tilley M 298: 'Man proposes, God disposes'.
- 15-16 oft times...lip / Cf. Tilley T 191: 'Many things happen (fall) between the cup and the lip'.
- P.84, 7 danted / daunted; or 'dazed, stupefied'.
- 11 Fortune...fickle / Cf. Tilley F 606: 'Fortune is fickle'.
- 12 dealt / acted, proceeded (O.E.D. 20).
- 12 configuration / 'relative position, apparent or actual, of planets or other celestial bodies' (O.E.D. 2, quoting this passage).
- 13 natiuitie / horoscope.
- 19 clowne / could mean simply an ill-bred, loutish person.
- P.85, 4 accident / could mean simply 'an occurrence, incident, event' (O.E.D. 1).

P.85, 9 bande / bond.

10-11 loue...rounde / obscure; 'circle' could mean 'the sphere or "heaven" in which a heavenly body was supposed to revolve' (O.E.D. 4a). It may be that 'loue' is used loosely both in comparison with 'circle' in this sense, and also as that which travels in the circle (i.e. as antecedent to 'whose').

14 motions / promptings, impulses.

19-20 with Vlisses...Troie / Cf. Tilley S 572: 'The smoke of a man's own house (country) is better than the fire of another's'. Lyly, Euphues and his England (Works, ed. Bond, II,25) has 'what did Vlysses wish in the middest of his trauailing, but onely to see the smoake of his owne Chymnie?' In his note, Bond refers to the Odyssey, I, 58; but the common use of the expression as illustrated by Tilley probably derives from Erasmus, Adagia 76c: 'Patriae fumus, igni alieno luculentior'.

P.86, 2 Fancie / see p.33, 22, n. The primary sense of 'imagination' may be relevant here.

4 respecting / considering, taking into account.

6 bonny / This may mean simply 'fine'; but it could mean 'of fine size' or 'big'. O.E.D. gives (2a) two examples of the second sense, both of 1600.

P.86, 13-14 in so much...sought / this breathless passage may seem to require re-punctuation, but it defies all attempts to provide it. The comma after 'Libia' is probably intended to mark the composite subject 'Bradamant in all the Court of Libia' (see Simpson, Shakespearian Punctuation, p.34). The word 'thus' (l.14) seems to modify both 'flowrisht' and 'he sought'. To break the sentence after 'flowrisht' would make for greater clarity by modern standards, but would destroy the characteristic syntactical fluidity of the original.

14 credit / estimation; may mean 'personal influence based on the confidence of others' (O.E.D. 6).

17 state / worldly condition, position.

18 parled / talked. Emendation seems essential.

20 strang / foreign.

23 respected / appears to mean 'esteemed, prized' (cf. O.E.D. 'respect' v 4b).

P.87, 2 seeing / i.e. Bradamant seeing.

3 was tyed to extremities / Taking O.E.D.'s definition of 'extremity' as 'a condition of extreme urgency or need; the utmost point of

(P.87, 3) adversity, embarrassment or suffering (7),
 this phrase seems to mean 'was afflicted with
 a great misfortune'.

6 graunted / consented.

6-8 Bradaman...fayre / i.e. 'When Bradamant spoke of
 this to the king, he, Sacrapant, with all his
 lords, seeing that the girl was so fair...'.
 8 condiscended / 'gave consent, agreed, acquiesced'

(O.E.D. II,5).

16 Archimedes / no source of this story about the
 great mathematician is known. Applegate regards
 it as 'a pleasant fiction of Greene's own'.

19 Caracters / symbols.

21 and...passed / 'it' is inserted in an attempt to
 make sense of a difficult passage, assuming
 'passed' to mean 'happened' (O.E.D. VIII,20).
 The phrase would then indicate that the 'Geo-
 metricall Caracters' were indeed the signs of
 habitation. However, there seems to be a lacuna
 in the story after the word 'passed'; some
 explanation of how the shipwrecked band came to
 be found, and who the 'Phylosophers' were, might
 have been expected.

22-23 but...all / The 'Phylosophers' presumably are the

(P.87, 22-23) men responsible for the 'Geometricall Characters', whose respect for Archimedes is so great that they are hospitable to the whole party for his sake.

P.89, 1 William Bubb Gentleman / Greene's Alcida (1617, Sig. B1) has a commendatory poem headed 'To the Authour his Friend' and signed 'Bubb Gent.' Otherwise I have been able to find no record of this name in Greene's time. The correspondence printed here presents Greene in the familiar plight of the gentleman-author, consenting with modest reluctance to the importunate demands of his friends that he publish his work. Its genuineness is of course open to question. See Literary Introduction p.xlii.

- 2 Robin / a common familiar form of Robert; cf. Repentance, 1592, Sig. Clv: 'Robin Greene'.
- 6 worth) / the parenthesis in fact extends to 'seriouslie' (1.7).
- 8 Presse / printing-house or printing-office (O.E.D. III,13b, first recorded 1579).
- 14 humour / mood, inclination, temperament.

P.89, 19 Actum...amicitia / 'friendship is at an end'.

Cf. William Webbe, Epistle to The Tragedie of Tancred and Gismund, by Robert Wilmot and others, 1591, Sig. #3: 'Thinke not to shift me off with longer delays, nor alledge more excuses to get further respite, least I arrest you with my Actum est, and commence such a Sute of vnkindenesse against you...'; also Nashe, Works, ed. McKerrow, III,10: 'actum est de pudicitia'. Paulus Manutius, in Adagia (Venice, 1578), has: 'Proverbialiter his verbis etiam hodie desperationem significamus, Actum est'; he gives a number of illustrations, such as 'Actum est de tuis omnibus' (columns 194-5).

P.90, 2 coniured / entreated.

7 harse / harsh.

8 overshadow / shelter, protect.

13 hartely / affectionately.

15 Gimnosophists / a sect of philosophers in India; noted for their asceticism, but not rulers, as Greene seems to imply.

18 wanton affections / passions, lust.

20 Psamnetichus / see p.9,17-22,n.

P.91, 1 sot / make (himself) foolish.

- P.91, 7 Sonnet-wise / in the manner of a sonnet (see p.5,1,n.).
- 10 toying / playing.
- 11 of accompt / valued, esteemed; cf. O.E.D. 'account' sb.IV,11, Greene, Francesco's Fortunes, 1590, Sig. B4v: 'men of accompt left to practise such pastimes' and Alphonsus of Aragon (1599): 'Rich Pactolus that riuer of account' (Sig. H1v).
- 12 gan / did.
- 12 see / saw.
- 13 challenge debt / either 'challenge duty': i.e. 'love would come into conflict with duty'; or 'demand (O.E.D. 'challenge' 5) what was due to it'.
- 16 could / perhaps this should read 'would'.
- 16 concept / probably used here in the sense of 'fanciful, ingenious or witty notion or expression' (O.E.D. III,8).
- 19 what let / what is the let (hindrance) or what lets (hinders) [me].
- P.92, 1 bane / harm, source of grief.
- 2 fancy /-imagination, especially amorous inclination.
- 3 ouertane / overtaken, overpowered.

- P.92, 5 this rest to set / probably used in the sense of
 'to stake or hazard one's all on something'
 (O.E.D. 'rest', 7a, first recorded in Penelope's
Web, 1587); if so, the following 'that' would
 mean 'in that' or 'for'. Another possibility
 is suggested by the definition 'to be certain,
 assured, convinced'; this is not recorded until
 1623-4, Middleton and Rowley, Spanish Gipsy
 (O.E.D. 7e), but cf. Nashe, Works, ed. McKerrow,
 I, 384, 34-7: 'You that are married and haue wiues
 of your owne, and yet hold too nere frendship
 with your neighbours; set vp your rests, that
 the Night will be an il neighbour to your rest'.
- 8 vayles / avails, profits.
- 9 cares / Collins proposes, but does not adopt,
 'cures'; Grosart emends to 'cures', without a
 note. They may be misled by the original colon
 after 'reply' (1.8). 'Few are the cares for
 such as are loue-sicke But loue:' seems to me
 to be an independent statement (not a noun-
 clause dependent on 'reply') meaning 'Those who
 are love-sick have thought for little but love'.
 Bullen, in Lyrics from the Dramatists of the
Elizabethan Age (1901) reads:

(P.92, 9) 'It little 'vails sage Reason to reply;
 Few are the cares for such as are love-sick,
 But love:'.

I adopt his 'reply;' for the reader's
 convenience.

10 wanton it / sport amorously (O.E.D. 1; first
 recorded in Shakespeare's Titus Andronicus,
 dated 1588 by O.E.D., and in Greene's Menaphon,
 1589).

10 awry / wrongly.

15 Sop...sawce / Cf. 'dose of his own medicine'.

16 refelled / refuted.

16 reason / statement or argument.

18 nourist. / nourished, cherished.

P.93, 1 after-hap / this compound is not recorded in
O.E.D. 'hap' could mean, as well as 'a
 happening', a 'mishap' (O.E.D. sb¹ 2), so Greene's
 word may mean 'consequent misfortune'.

4 seely / foolish, witless.

5 lusty / this word has many possible shades of
 meaning; but that of 'lustful' was current in
 the sixteenth century and seems appropriate here.

6 let / hinder.

- P.93, 8 Vulcan...net / an allusion to the well-known story of Vulcan's capturing his unfaithful wife, Venus, with Mars in a net.
- P.94, 7 Argument / theme, subject.
 7 inferre / cause, induce.
 17 Amber / ambergris.
 19 dateth / Grosart's attempt to explain this word shows that it caused him difficulty: '= maketh (or fixeth) a [near] date, i.e. appointeth my [near] end, or fixeth a limit to'. O.E.D. gives no definition of 'date' that would not have to be stretched to make sense of this line.
 12-14 However, Greene uses 'date' in conjunction with 'death' elsewhere. (e.g. Euchues his Censure, 1587, Sig. I4v, and Menaphon, 1589, Sig. B3) though not in this sense. In Perynides it seems to mean 'consigns'.
- P.95, 4 trrophees / for the literal meaning, see p.12, 14,n. Here used figuratively as 'a token or evidence of victory' (O.E.D. 2b).
 7 in the Grasse / corn in the blade (O.E.D. 'grass' 4, citing Greene's Orpharion (1599, Sig. C4v): 'fancy long held in the grasse, seldome prooues a timely Haruest').

- P.95, 7-8 The sense of these lines is obscure. I take
 14 them to mean (with the result that before I
 14 succeed in love, rock will be eroded by the
 16 rain of winter': i.e. 'my love is hopeless'.
 8 rocke / Collins, in Plays and Poems of Robert
Greene, II, 247, strangely makes no emendation.
 Collier reads 'rock 'twill weare', which, though
 P.97, 5 possible, sounds forced. 'rocks' is a possible
 alternative reading.
 10 rustie / antiquated.
 12 Gossip / friend.
 12 preciselye / primly, with propriety, formally.
 13-14 age...teeth / Cf. Tilley C 525: 'He has a
 colt's tooth in his head', citing this passage.
 15 clarke / the word could mean simply 'one able
 to read and write'.
 P.96, 2 trac'd / ranged over.
 3-4 This seems a doubtful compliment. Probably
 Greene means that Phyllis far surpassed her
 sheep in the fairness of her complexion.
 5 quaint / beautiful or finely dressed.
 9 sitht / sighed (O.E.D. 'sithe' v², quoting this
 passage).
 10 could / knew.
 12 fancie / love or imagine.

- P.96, 13 proue / find out.
- 14 vnecouth / unfamiliar or unknown.
- 14 paie / suffer, undergo.
- 18 flocks / The requirements of rhyme alone might not justify the change, but misreading would have been easy, and cf. 'flocks' at p.95,20 and p.96,15.
- P.97, 5 lust / the opposition with 'loue' in l.7 suggests that the sexual sense of the word is predominant here.
- 5 fancies faine / simulate or feign appearances, especially, perhaps, of love.
- 6-7 this...truth / i.e. Corydon did not deny this - that lust causes men to lie - but love, he said, tells the truth.
- 9 wan / won.
- 11 stroke...dead / I can find no other use of this expression in this sense. Its meaning is obviously 'brought to a conclusion', and the use of the verb is closest to that recorded in O.E.D. VIII,69, 'to ratify a bargain'. The phrase might be paraphrased 'they brought the dispute to an end'.

P.97, 12 So...amisse / I take this to mean 'such was the custom when men did not think it wrong (to behave naturally)' - i.e. in the Golden Age.

13 This...one / I take this to mean 'This wooing both began and reached its successful conclusion on a single occasion'.

17 obscure / unnoticed, hidden.

17-19 pictures...day / Phidias was known as a sculptor, not as a painter: but see Pandosto, p.3,9-10,n. No source for the story told of him here has been traced; it may be a variation on the story of Penelope in the Odyssey, who unravelled each night what she wove during the day.

P.98, 1 not: / The emendation is made for the reader's convenience. The Bodleian copy has a semi-colon at this point, inserted by some reader, perhaps Malone.

COLLATION APPENDIX

- p.1,3(Sig.A2): init.N (EM,Bod.); init.N inverted(HEH)
- p.4,2(Sig. A3v): either (EM,Bod.); either (HEH)
- p.8,16(Sig.B1v): rehearse (HEH,Bod.); rehearse (EM)
- p.23,18(Sig.C1v): solitarie (HEH,Bod.); solitarie (EM)
- p.34,17(Sig.C4): teare (EM,Bod.); teare (HEH)
- p.66,6(Sig.F1v): with \angle space between 't' and 'h' (HEH)¹;
with \angle normal spacing; bigger space
 between 'rich' and 'thee' on same line (EM,Bod.)
- p.70,8(Sig.F3): second, sure (EM,Bod.); second, sure \angle space between 'r' and 'e' (HEH)¹
- p.73,14(Sig.F4): out \angle partially raised 't' (Bod.);
ou \angle raised 't' (EM); ou \angle space
 instead of 't' (HEH)
- p.76,23(Sig.G1): an (EM,Bod.); a (HEH)¹
- p.78,14(Sig.G1): Bradamant (EM,Bod.); Bradamant
 \angle inverted 'e', italic fount (HEH)
- p.91,7(Sig.H1): answer (HEH); answer (Bod.,EM)¹

¹ The spacing of the line indicates a shifting of type such as could follow the dropping of a letter or quad.

APPENDIX B

Greene and Pliny: a suggested source for some of the passages common to Perymedes and Planetomachia.

Professor Don Cameron Allen has said¹ that 'one

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1. 'Science and Invention in Greene's Prose', P.M.L.A., Vol. LIII, 4 (Dec., 1938), p.1007.
-

is ready to admit that Greene used the index' of Pliny's Natural History² for some of his euphuistic trappings, 'but

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2. Hereafter referred to as 'Pliny'. References are to, and quotations from, the Loeb edition, with the translation by H. Rackham. For some of the references to Pliny, and for bibliographical information concerning the first edition of Planetomachia, I am indebted to Dr. D.F. Bratchell's 'Edition of Planetomachia and Penelope's Web', an unpublished doctoral dissertation in the library of the Shakespeare Institute, University of Birmingham.
-

one is forced to deny that he was very familiar with the text.'³ He supports this by observing that Greene sometimes

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3. However, as will be seen from this Appendix, some of Greene's allusions which Professor Allen classes as 'invented' in fact correspond to passages in Pliny.
-

uses a name that occurs in Pliny but associates it with some property not attributed to it there. This has led to the conjecture that Greene was in the habit of inventing properties to suit his purpose. That Greene had no scholarly scruples in such matters is beyond doubt. However, much of

the lore collected by Pliny was disseminated, directly and indirectly, by other writers in books readily accessible to English readers. It is the object of this Appendix to show that some of the 'euphuisms' in Perymedes derive from a source previously unrecognised. As all the passages considered here are common to Perymedes and Planetomachia, and as Planetomachia is the earlier work, my references are made primarily to the passages as they stand in Planetomachia, but the location of the related passages in my text of Perymedes is also given. Although the parallels mentioned here are also pointed out individually in the Commentary, it has seemed desirable to discuss them together in order to demonstrate their full significance.

It seems likely that Greene was indebted to a book entered in the Stationers' Register to Thomas Hacket in 1565-6 (Arber I, 314); it was printed for Hacket by Henry Denham. The earliest known edition (STC 20031), which may be the first, is undated. Its full title is: A Summarie of the Antiquities, and wonders of the worlde, abstracted out of the sixtene first bookes of the excellent Historiographer Plinie, wherein may be seene the wonderfull workes of God in his creatures, translated oute of French into English by I.A.. It was reprinted as The Secrets and wonders of the world. A booke right rare and straunge, containing many excellent properties, giuen to Man, Beastes, Foules, Fishes and Serpents,

Trees, Plants etc....Abstracted out of that excellent naturall Historiographer Plinie. Translated out of French into English. This edition was printed, anonymously, for T. Hacket, in 1585 (STC 20032); as this is the year in which Planetomachia was first published, quotations are from this edition; it will be referred to as The Secrets.⁴

4. There was another edition in 1587 (STC 20033).

The presence of a few unrelated parallels of idea would be without significance, for much of Pliny's lore had passed into common stock. For instance, the association of the trochilus with the crocodile (Pliny VIII, 37), mentioned also by Herodotus and Aristotle, is a Renaissance commonplace,⁵

5. Cf. W.M. Carroll, Animal Conventions in English Renaissance Non-Religious Prose (1550-1600), n.d. 1954? New York, p.95.

therefore no weight can be attached to the fact that it is mentioned in both The Secrets (Sig. D3) and Planetomachia.⁶

6. References to Planetomachia, a bibliographically complicated text, are to one of the two copies in the Bodleian Library: Tanner 253(2). There are two sets of gatherings signed C,D and E in this copy; references in this Appendix are all to the first set.

(Sig. C3v; cf. Perymedes p. 73,15). Similarly with Greene's 'the flie Pyralis' which 'cannot liue out of the flame'

(Plan., Sig. C3v; cf. Perymedes, p.73,14), which is referred to by Pliny (XI, 42) and in The Secrets (Sig. G3v), but which is mentioned at least three times by Lyly, and was so much of a commonplace as to be included in Tilley's Dictionary of Proverbs (J89). The Secrets however includes only a small proportion of the information assembled by Pliny; Planetomachia includes an even smaller number of allusions derived ultimately from Pliny; so it follows that a large number of parallels, even of commonplace ideas, between Planetomachia and The Secrets may suggest direct dependence of the former upon the latter. It may therefore be worth comparing the statement in The Secrets that 'Among ^ey beasts they [i.e. elephants] hate Mice, & Rats, and they will not feede where as they haue runne & tasted' (Sig. D2; from Pliny, XVIII, 10) with Greene's 'The Elphant [sic] eateth not where the mouse hath crept' (Plan., Sig. C4; cf. Perymedes, p.74,8; classed by Allen as 'invented'). Compare also The Secrets 'At Rome in the house of Hercules, there entreth neither Dogge, nor flyes' (Sig. F2; from Pliny, X, 41) with Greene's 'let thy mind bee like Hercules temple whereinto no dogge canne enter' (Plan., Sig. C4; cf. Perymedes, p.74,15-16). These last two ideas are less common.

The five parallels noted in the following two

paragraphs are of more interest individually. It is also worth noticing that all but the last occur within three consecutive pages of The Secrets, and within two of Planetomachia.

Greene has: 'he which weareth Laurell cannot be hurt with lightning, nor he that carrieth the penne of an Eagle perish with thunder' (Plan., Sig. D4v; cf. Perymedes, p.76,21-3). This seems to be the result of a conflation of two distinct passages in Pliny: the first is in Book IV, 40, where Pliny writes that the laurel is the only shrub planted by man and taken into the house which is never struck by lightning, and that the Emperor Tiberius used therefore to wear a wreath of it on his head during thunderstorms; the second passage is in Book X, 4, where we read that the eagle is the only bird never killed by a thunderbolt. It is therefore particularly interesting to find that the two beliefs are juxtaposed in The Secrets: 'Three things there are that neuer feelee any harme by thunders and lightnings: the Laurel tree on the Earth, the Eagle in the Skie, and the Seacalfe in the Sea...' (Sig. B2).

Turning over the page in The Secrets, we find that: 'Nere to Harpasa a towne in Asia, there is a great Mountaine, that one may shake with their finger, but if you put your whole strength to it, it remaineth ~~unmoueable~~' (Sig. B2v);

this is from Pliny, II, 97. Greene has: 'the mountaine in Harpasa, to be remoued with ones fingar, not with the whole strength' (Plan., Sig. E1; cf. Perymedes, p.78,5-6) - a close parallel in wording. On the next page again of The Secrets is 'An other hill that is called Chimera, burneth in like maner, the fire of which hill is sooner quenched with earth or with hay, then with water' (Sig. B3). This is from Pliny, II, 110, where we are told that 'flagret in Phaselitis mons Chimaera, et quidem immortalis diebus ac noctibus flamma. ignem eius accendi aqua, extingui vero terra aut fimo Cnidius Ctesias tradit', translated by Rackham as 'Mount Chimaera in the country of Phaselis is on fire, and indeed burns with a flame that does not die by day or night; Ctesias of Cnidos states that water increases its fire but earth or dung puts it out.' As in his reference to the mountain near Harpasa, Greene's wording is significantly closer to that of The Secrets: 'the flame of the Hill Chymera is to be quenched with hay, not with water' (Plan., Sigs. D4v-E1; Cf. Perymedes, p.78,3-5). Later, The Secrets tells us that 'There are wilde Wolues, which in eating of their pray, if they turne once about, forget their pray, and goe againe to seeke another' (Sig. D3). This is from Pliny, VIII, 34, where he is writing of stag-wolves ('cervarii'). Greene has 'the Wolues of Syria, which forget

their pray ere they are halfe satisfied' (Plan., Sig. D4v; cf. Perymedes, p.77,4-5; classed by Allen as 'invented'; Greene's wolves are frequently Syrian).

Perhaps the most significant parallel is with Greene's reference to 'the tree Cytisus, that suffereth no flie to light vpon his flower' (Plan., Sig. C4; cf. Perymedes, p.74,14-15; classed by Allen as 'invented'). This appears to derive ultimately from Pliny, XIII, 47, where the Cytisus is described as a shrub useful as cattle fodder; but the nearest Pliny comes to ascribing to it the property mentioned by Greene is in his statement that according to Hyginus its wood has no attraction for wood-grubs ('ne cossium quidem, propter nullam gratiam ligni'). The Secrets varies from Pliny (perhaps as a result of the double translation, from Latin into French and then into English), but is very close to Greene's 'Citisus is a singular tree...vpon the flowre of this tree a flye will neuer sitte' (Sig. H3).

On the evidence here adduced, it is suggested that in Planetomachia Greene was directly indebted to The Secrets. This indebtedness may help to explain a passage in Greene which is certainly not taken directly from Pliny: 'women resembling the Apples of the tree Pala, are scarce ripe before they desire to bee pluckte.' (Plan., Sig. C2; cf. Perymedes, p.65,7-8; classed by Allen as 'invented').

The Pala (or banana) tree is mentioned by Pliny (XII, 12); the corresponding passage in The Secrets reads: 'Apple trees which haue the leaues three cubites long, and two brode, bearing such great fruit, that foure men can scarce eate one Apple. The trees name is Pala, the Apples name Aripa' (Sig. Hlv). Greene may have come across the name of the Pala tree here; he would have found also only a few lines above this, on the same page, the following passage: 'The Parthians...haue a tree bearing Apples, but ^ey fruit is not to bee eaten, but they haue a meruailous smell, ...and this tree hath alwayes fruite, some growing, some dying, and some ready to gather' (Sig. Hlv; from Pliny, XII, 7). This might have suggested the property that Greene ascribed to the Pala tree. I suggest then that Greene's simile was concocted with characteristic opportunism from these two passages on the same page of The Secrets.

BIBLIOGRAPHICAL INTRODUCTION (A)Pandosto: entries in the Stationers' Register.

a_7 primo die Iulij [1588_7]

Tho. Orwin Entred to him for his copie, A

booke intituled the complaint of

tyme Allowed vnder Doctor

Comr [?_7]

Stallers hand as ϕ fitable tobe printed.....vj^d

[Liber B, f. 230r: Arber II, 493; Note: the word in the right margin is transcribed by Arber as 'Court'; this is however a questionable reading.]

b_7 12 April [1597_7]

Jone brome Entred for her copies in full courte

widowe holden this day. iijj booke: called the

Trewnes of Christian religion

Pandosto, Sapho & Phao. and

[Ca._7] Campaspe, To enioy duringe

her widerod or that shee shalbe a free

Station^rs wife of this companyeThe w^{ch} copies were Tho. Cadmās.....ij^s[Liber C, f. 19v; Arber III, 82_7]c_7 23^o Augusti [1601_7]

George Potter. Entred for his copies in full Court

[Block entry_]holden this day these copies

folowinge whiche belonged to

BIBLIOGRAPHICAL DESCRIPTION (2)

Mystres Brome Lately deceased.....vjs <R>

Bibliographical Descriptions of the Early Editions

...

Note: In the Bibliographical Descriptions, swash
Pandosto

italic capitals are recorded in square brackets

...

[Liber C, f. 74r; Arber III, 191]

forms of italic capital 'P' were found: the first

a straight cross-bar; one with a cross-bar slightly
curved at each end; and one with a cross-bar having
a full curve at the left, and a slight turn at the
right. Only the last has been classed as 'swash'.

Tailed lower-case letters are similarly recorded.
Other decorative forms of lower-case italic letters
are recorded only in variant running-headers, where
they are described as 'swash'.

Δ, 1586 (1810 12285)

Copy located: British Museum (95.6.10.6); (perfect); lacks
sheet 5 and is slightly damaged otherwise

Title-page: PANDOSTO. The Tragedy of Pandosto. By William Shakespeare

[swash 'P'] IN BIBLIOGRAPHICAL [swash 'P'] and [swash 'P'] / by

a pleasurable Historie, that sheweth by the changes of

/infirmitie Fortune Truth day to come- / And yet of this

in /right of Fortune it / is more wonderfully described.

Place /ant [swash 'P'] for and is written in

thoughts: / profitable for youth in a life of adversity.

BIBLIOGRAPHICAL INTRODUCTION (B)

Bibliographical Descriptions of the Early Editions.

Note: in the Bibliographical Descriptions, swash italic capitals are recorded in square brackets after the word in which they occur. Three common forms of italic capital 'T' were found: one with a straight cross-bar; one with a cross-bar slightly curved at each end; and one with a cross-bar having a full curve at the left, and a slight turn at the right. Only the last has been classed as 'swash'.

Tailed lower-case letters are similarly recorded. Other decorative forms of lower-case italic letters are recorded only in variant running-titles, where they are described as 'swash'.

A, 1588 (STC 12285)

Copy located: British Museum (95.b.18(4); imperfect: lacks sheet B and is slightly damaged otherwise.)

Title-page: PANDOSTO. / ¶The Triumph / of Time. / VVHEREIN
 [swash 'N'] IS DISCOVERED [swash 'D's and 'V'] / by
 a pleafant Hiſtorie, that although by the meanes / of
 ſiniſter fortune Truth may be concea- / led, yet by Time
in ſpight of fortune it / is moſt manifeſtly reuealed. /
Pleaſant [swash 'P'] for age to auoyde drowſie
thoughtes, / profitable for youth to eſchue other wanton /

patimes, and bringing to both a de- / fired content. /
 Temporis filia veritas. / qBy Robert Greene [swash
 'G'] Maister of Artes / in Cambridge. / Omne tulit
 punctum qui miscuit vtile dulci. / [Ornament:
 scrollwork and foliage with central mask] / Imprinted at
 London by Thomas Orwin for Thomas Cadman, dwelling at
 the Signe of the Bible, neere / vnto the North doore of
 Paules, / 1588.

Collation: 4^o, A-G⁴ = 28 leaves unnumbered.

HT: A3 [Ornament: central woman's head flanked by
 cornucopias] / THE HISTORIE OF / DORASTUS [swash 'A' and
 'U'] AND [swash 'A', 'N' and 'D'] / FAWNIA. [swash
 first and final 'A']

Contents: A1: Title. Alv: [Orn.: flowers and leaves] /
 Epistle 'TO THE GENTLEMEN REA- / DERS HEALTH.' signed
 'Robert Greene.' A2: [Ornament, scrollwork with leaves
 and birds] / Dedication 'TO THE RIGHT HO- / norable
George Clifford Earle of Cumber- / land,...', signed
 'Robert Greene.' / [Orn. as McKerrow and Ferguson 379,
 initials omitted.] A3: HT, text begins. G4: Text ends,
 'FINIS.', verso blank.

RT: The Historie of / Dorastus and Fawnia.

'The Hystorie of / ' ACDEFG 3v, CDEF 4v.

GW: A3: ~~com~~: (commendations.) Clv: careful (carefull)

C3v: This (This [large roman 'T']) Dlv: not (not,)

D2: What (What [large roman 'W' 7] E4v: Peace

F4v: to G3v: Embassadors

Signatures: Sigs. 3, b.l. caps. (AF 2, roman caps.) with arabic numerals.

Typefaces: Epistle: b.l. with some italic

Dedication: roman with some italic

Text: b.l. with roman for proper names, etc., italic for verse.

Collations: 4^o, 5-6^o, 7-8^o, 9-10^o, 11-12^o, 13-14^o, 15-16^o, 17-18^o, 19-20^o, 21-22^o, 23-24^o, 25-26^o, 27-28^o, 29-30^o, 31-32^o, 33-34^o, 35-36^o, 37-38^o, 39-40^o, 41-42^o, 43-44^o, 45-46^o, 47-48^o, 49-50^o, 51-52^o, 53-54^o, 55-56^o, 57-58^o, 59-60^o, 61-62^o, 63-64^o, 65-66^o, 67-68^o, 69-70^o, 71-72^o, 73-74^o, 75-76^o, 77-78^o, 79-80^o, 81-82^o, 83-84^o, 85-86^o, 87-88^o, 89-90^o, 91-92^o, 93-94^o, 95-96^o, 97-98^o, 99-100^o, 101-102^o, 103-104^o, 105-106^o, 107-108^o, 109-110^o, 111-112^o, 113-114^o, 115-116^o, 117-118^o, 119-120^o, 121-122^o, 123-124^o, 125-126^o, 127-128^o, 129-130^o, 131-132^o, 133-134^o, 135-136^o, 137-138^o, 139-140^o, 141-142^o, 143-144^o, 145-146^o, 147-148^o, 149-150^o, 151-152^o, 153-154^o, 155-156^o, 157-158^o, 159-160^o, 161-162^o, 163-164^o, 165-166^o, 167-168^o, 169-170^o, 171-172^o, 173-174^o, 175-176^o, 177-178^o, 179-180^o, 181-182^o, 183-184^o, 185-186^o, 187-188^o, 189-190^o, 191-192^o, 193-194^o, 195-196^o, 197-198^o, 199-200^o, 201-202^o, 203-204^o, 205-206^o, 207-208^o, 209-210^o, 211-212^o, 213-214^o, 215-216^o, 217-218^o, 219-220^o, 221-222^o, 223-224^o, 225-226^o, 227-228^o, 229-230^o, 231-232^o, 233-234^o, 235-236^o, 237-238^o, 239-240^o, 241-242^o, 243-244^o, 245-246^o, 247-248^o, 249-250^o, 251-252^o, 253-254^o, 255-256^o, 257-258^o, 259-260^o, 261-262^o, 263-264^o, 265-266^o, 267-268^o, 269-270^o, 271-272^o, 273-274^o, 275-276^o, 277-278^o, 279-280^o, 281-282^o, 283-284^o, 285-286^o, 287-288^o, 289-290^o, 291-292^o, 293-294^o, 295-296^o, 297-298^o, 299-300^o, 301-302^o, 303-304^o, 305-306^o, 307-308^o, 309-310^o, 311-312^o, 313-314^o, 315-316^o, 317-318^o, 319-320^o, 321-322^o, 323-324^o, 325-326^o, 327-328^o, 329-330^o, 331-332^o, 333-334^o, 335-336^o, 337-338^o, 339-340^o, 341-342^o, 343-344^o, 345-346^o, 347-348^o, 349-350^o, 351-352^o, 353-354^o, 355-356^o, 357-358^o, 359-360^o, 361-362^o, 363-364^o, 365-366^o, 367-368^o, 369-370^o, 371-372^o, 373-374^o, 375-376^o, 377-378^o, 379-380^o, 381-382^o, 383-384^o, 385-386^o, 387-388^o, 389-390^o, 391-392^o, 393-394^o, 395-396^o, 397-398^o, 399-400^o, 401-402^o, 403-404^o, 405-406^o, 407-408^o, 409-410^o, 411-412^o, 413-414^o, 415-416^o, 417-418^o, 419-420^o, 421-422^o, 423-424^o, 425-426^o, 427-428^o, 429-430^o, 431-432^o, 433-434^o, 435-436^o, 437-438^o, 439-440^o, 441-442^o, 443-444^o, 445-446^o, 447-448^o, 449-450^o, 451-452^o, 453-454^o, 455-456^o, 457-458^o, 459-460^o, 461-462^o, 463-464^o, 465-466^o, 467-468^o, 469-470^o, 471-472^o, 473-474^o, 475-476^o, 477-478^o, 479-480^o, 481-482^o, 483-484^o, 485-486^o, 487-488^o, 489-490^o, 491-492^o, 493-494^o, 495-496^o, 497-498^o, 499-500^o, 501-502^o, 503-504^o, 505-506^o, 507-508^o, 509-510^o, 511-512^o, 513-514^o, 515-516^o, 517-518^o, 519-520^o, 521-522^o, 523-524^o, 525-526^o, 527-528^o, 529-530^o, 531-532^o, 533-534^o, 535-536^o, 537-538^o, 539-540^o, 541-542^o, 543-544^o, 545-546^o, 547-548^o, 549-550^o, 551-552^o, 553-554^o, 555-556^o, 557-558^o, 559-560^o, 561-562^o, 563-564^o, 565-566^o, 567-568^o, 569-570^o, 571-572^o, 573-574^o, 575-576^o, 577-578^o, 579-580^o, 581-582^o, 583-584^o, 585-586^o, 587-588^o, 589-590^o, 591-592^o, 593-594^o, 595-596^o, 597-598^o, 599-600^o, 601-602^o, 603-604^o, 605-606^o, 607-608^o, 609-610^o, 611-612^o, 613-614^o, 615-616^o, 617-618^o, 619-620^o, 621-622^o, 623-624^o, 625-626^o, 627-628^o, 629-630^o, 631-632^o, 633-634^o, 635-636^o, 637-638^o, 639-640^o, 641-642^o, 643-644^o, 645-646^o, 647-648^o, 649-650^o, 651-652^o, 653-654^o, 655-656^o, 657-658^o, 659-660^o, 661-662^o, 663-664^o, 665-666^o, 667-668^o, 669-670^o, 671-672^o, 673-674^o, 675-676^o, 677-678^o, 679-680^o, 681-682^o, 683-684^o, 685-686^o, 687-688^o, 689-690^o, 691-692^o, 693-694^o, 695-696^o, 697-698^o, 699-700^o, 701-702^o, 703-704^o, 705-706^o, 707-708^o, 709-710^o, 711-712^o, 713-714^o, 715-716^o, 717-718^o, 719-720^o, 721-722^o, 723-724^o, 725-726^o, 727-728^o, 729-730^o, 731-732^o, 733-734^o, 735-736^o, 737-738^o, 739-740^o, 741-742^o, 743-744^o, 745-746^o, 747-748^o, 749-750^o, 751-752^o, 753-754^o, 755-756^o, 757-758^o, 759-760^o, 761-762^o, 763-764^o, 765-766^o, 767-768^o, 769-770^o, 771-772^o, 773-774^o, 775-776^o, 777-778^o, 779-780^o, 781-782^o, 783-784^o, 785-786^o, 787-788^o, 789-790^o, 791-792^o, 793-794^o, 795-796^o, 797-798^o, 799-800^o, 801-802^o, 803-804^o, 805-806^o, 807-808^o, 809-810^o, 811-812^o, 813-814^o, 815-816^o, 817-818^o, 819-820^o, 821-822^o, 823-824^o, 825-826^o, 827-828^o, 829-830^o, 831-832^o, 833-834^o, 835-836^o, 837-838^o, 839-840^o, 841-842^o, 843-844^o, 845-846^o, 847-848^o, 849-850^o, 851-852^o, 853-854^o, 855-856^o, 857-858^o, 859-860^o, 861-862^o, 863-864^o, 865-866^o, 867-868^o, 869-870^o, 871-872^o, 873-874^o, 875-876^o, 877-878^o, 879-880^o, 881-882^o, 883-884^o, 885-886^o, 887-888^o, 889-890^o, 891-892^o, 893-894^o, 895-896^o, 897-898^o, 899-900^o, 901-902^o, 903-904^o, 905-906^o, 907-908^o, 909-910^o, 911-912^o, 913-914^o, 915-916^o, 917-918^o, 919-920^o, 921-922^o, 923-924^o, 925-926^o, 927-928^o, 929-930^o, 931-932^o, 933-934^o, 935-936^o, 937-938^o, 939-940^o, 941-942^o, 943-944^o, 945-946^o, 947-948^o, 949-950^o, 951-952^o, 953-954^o, 955-956^o, 957-958^o, 959-960^o, 961-962^o, 963-964^o, 965-966^o, 967-968^o, 969-970^o, 971-972^o, 973-974^o, 975-976^o, 977-978^o, 979-980^o, 981-982^o, 983-984^o, 985-986^o, 987-988^o, 989-990^o, 991-992^o, 993-994^o, 995-996^o, 997-998^o, 999-1000^o, 1001-1002^o, 1003-1004^o, 1005-1006^o, 1007-1008^o, 1009-1010^o, 1011-1012^o, 1013-1014^o, 1015-1016^o, 1017-1018^o, 1019-1020^o, 1021-1022^o, 1023-1024^o, 1025-1026^o, 1027-1028^o, 1029-1030^o, 1031-1032^o, 1033-1034^o, 1035-1036^o, 1037-1038^o, 1039-1040^o, 1041-1042^o, 1043-1044^o, 1045-1046^o, 1047-1048^o, 1049-1050^o, 1051-1052^o, 1053-1054^o, 1055-1056^o, 1057-1058^o, 1059-1060^o, 1061-1062^o, 1063-1064^o, 1065-1066^o, 1067-1068^o, 1069-1070^o, 1071-1072^o, 1073-1074^o, 1075-1076^o, 1077-1078^o, 1079-1080^o, 1081-1082^o, 1083-1084^o, 1085-1086^o, 1087-1088^o, 1089-1090^o, 1091-1092^o, 1093-1094^o, 1095-1096^o, 1097-1098^o, 1099-1100^o, 1101-1102^o, 1103-1104^o, 1105-1106^o, 1107-1108^o, 1109-1110^o, 1111-1112^o, 1113-1114^o, 1115-1116^o, 1117-1118^o, 1119-1120^o, 1121-1122^o, 1123-1124^o, 1125-1126^o, 1127-1128^o, 1129-1130^o, 1131-1132^o, 1133-1134^o, 1135-1136^o, 1137-1138^o, 1139-1140^o, 1141-1142^o, 1143-1144^o, 1145-1146^o, 1147-1148^o, 1149-1150^o, 1151-1152^o, 1153-1154^o, 1155-1156^o, 1157-1158^o, 1159-1160^o, 1161-1162^o, 1163-1164^o, 1165-1166^o, 1167-1168^o, 1169-1170^o, 1171-1172^o, 1173-1174^o, 1175-1176^o, 1177-1178^o, 1179-1180^o, 1181-1182^o, 1183-1184^o, 1185-1186^o, 1187-1188^o, 1189-1190^o, 1191-1192^o, 1193-1194^o, 1195-1196^o, 1197-1198^o, 1199-1200^o, 1201-1202^o, 1203-1204^o, 1205-1206^o, 1207-1208^o, 1209-1210^o, 1211-1212^o, 1213-1214^o, 1215-1216^o, 1217-1218^o, 1219-1220^o, 1221-1222^o, 1223-1224^o, 1225-1226^o, 1227-1228^o, 1229-1230^o, 1231-1232^o, 1233-1234^o, 1235-1236^o, 1237-1238^o, 1239-1240^o, 1241-1242^o, 1243-1244^o, 1245-1246^o, 1247-1248^o, 1249-1250^o, 1251-1252^o, 1253-1254^o, 1255-1256^o, 1257-1258^o, 1259-1260^o, 1261-1262^o, 1263-1264^o, 1265-1266^o, 1267-1268^o, 1269-1270^o, 1271-1272^o, 1273-1274^o, 1275-1276^o, 1277-1278^o, 1279-1280^o, 1281-1282^o, 1283-1284^o, 1285-1286^o, 1287-1288^o, 1289-1290^o, 1291-1292^o, 1293-1294^o, 1295-1296^o, 1297-1298^o, 1299-1300^o, 1301-1302^o, 1303-1304^o, 1305-1306^o, 1307-1308^o, 1309-1310^o, 1311-1312^o, 1313-1314^o, 1315-1316^o, 1317-1318^o, 1319-1320^o, 1321-1322^o, 1323-1324^o, 1325-1326^o, 1327-1328^o, 1329-1330^o, 1331-1332^o, 1333-1334^o, 1335-1336^o, 1337-1338^o, 1339-1340^o, 1341-1342^o, 1343-1344^o, 1345-1346^o, 1347-1348^o, 1349-1350^o, 1351-1352^o, 1353-1354^o, 1355-1356^o, 1357-1358^o, 1359-1360^o, 1361-1362^o, 1363-1364^o, 1365-1366^o, 1367-1368^o, 1369-1370^o, 1371-1372^o, 1373-1374^o, 1375-1376^o, 1377-1378^o, 1379-1380^o, 1381-1382^o, 1383-1384^o, 1385-1386^o, 1387-1388^o, 1389-1390^o, 1391-1392^o, 1393-1394^o, 1395-1396^o, 1397-1398^o, 1399-1400^o, 1401-1402^o, 1403-1404^o, 1405-1406^o, 1407-1408^o, 1409-1410^o, 1411-1412^o, 1413-1414^o, 1415-1416^o, 1417-1418^o, 1419-1420^o, 1421-1422^o, 1423-1424^o, 1425-1426^o, 1427-1428^o, 1429-1430^o, 1431-1432^o, 1433-1434^o, 1435-1436^o, 1437-1438^o, 1439-1440^o, 1441-1442^o, 1443-1444^o, 1445-1446^o, 1447-1448^o, 1449-1450^o, 1451-1452^o, 1453-1454^o, 1455-1456^o, 1457-1458^o, 1459-1460^o, 1461-1462^o, 1463-1464^o, 1465-1466^o, 1467-1468^o, 1469-1470^o, 1471-1472^o, 1473-1474^o, 1475-1476^o, 1477-1478^o, 1479-1480^o, 1481-1482^o, 1483-1484^o, 1485-1486^o, 1487-1488^o, 1489-1490^o, 1491-1492^o, 1493-1494^o, 1495-1496^o, 1497-1498^o, 1499-1500^o, 1501-1502^o, 1503-1504^o, 1505-1506^o, 1507-1508^o, 1509-1510^o, 1511-1512^o, 1513-1514^o, 1515-1516^o, 1517-1518^o, 1519-1520^o, 1521-1522^o, 1523-1524^o, 1525-1526^o, 1527-1528^o, 1529-1530^o, 1531-1532^o, 1533-1534^o, 1535-1536^o, 1537-1538^o, 1539-1540^o, 1541-1542^o, 1543-1544^{o</}

B, 1592 (STC 12286)

Copy located: Folger (White; some blots or stains on
Sig. F1)

Title-page: PANDOSTO / The Triumph / of Time. / VVHEREIN
IS DISCOVERED / by a pleasant Historie, that although
by the / meanes of sinister fortune Truth may be con- /
cealed, yet by Time in spite of fortune it / is most
manifestly reuealed. / Pleasant for age to auoyd drowvie
thoughts, profitable / for youth to eschue other vvanon
pastimes, and / bringing to both a desired content. /
Temporis filia veritas. / By Robert Greene Maister of
Artes in Cambridge. [swash 'C!'] / Omne tulit punctum
qui miscuit vtile dulci. / [Ornament: circular wicker
pattern flanked by cornucopias.] / Imprinted at London
for I.B. dwelling at the signe of the / Bible, neare vnto
the North doore of Paules. / 1592.

Collation: 4^o, A-G⁴, = 28 leaves unnumbered.

HT: A3 [type ornament] / THE HISTORIE OF / DORASTVS AND /
FAWNIA.

Contents: A1: Title Alv: Epistle 'TO THE GENTLEMEN REA- /
DERS HEALTH.' signed 'ROBERT GREENE.' A2: [ornament,
scrollwork with foliage] / Dedication 'TO THE RIGHT HO- /
NORABLE GEORGE CLIF- / ford Earle of Cumberland, Robert
Greene / ...' signed 'Robert Greene.' [Ornament, central
mask flanked by scrollwork and human-headed birds.]

A3: HT, text begins. G4: Text ends, 'FINIS.',
verso blank.

RT: The Historie of / Dorastus and Fawnia.

'The historie of' BG 3v, E4v

'Dorastus and Factnia.' B2

'Dorastus and Faunia.' B4, E3, F2.

CW: A4v: from B4v: about C4v: him:

D2v: Egistus (EGistus [large roman 'E']

E4v: newes, F2v: himselfe (himselfe,)

Gl v: wth (with) [Note: catchwords omitted on all
rectos_7

Signatures: Sigs. 3 (+ACF 4), b.l. caps. (AC 2, rom. caps.)

with minuscule roman numerals in black letter fount

(A 2 in roman fount).

Typefaces: Epistle: roman

Dedication: roman, with some italic

Text: b.l., with roman for proper names, etc.,
and italic for verse.

STC: Pandosto C, 1595 (STC 12287)

Copy located: Huntington (Newdigate)

Title-page: PANDOSTO / The Triumph / of Time. [swash 'T'] /
 VVHEREIN IS DISCOVERED / by a pleasant Hyſtorie, that
 although by the / meanes of ſiniſter fortune Truth may
 bee concea- / led, yet by Time in ſpite of fortune it is
 moſt / manifeſtly reuealed. / Pleaſant for age to auoyd
 drowſie thoughts, profitable / for youth to eſchue other
 wanton paſtimes, and / bringing to both a deſired content. /
Temporis filia veritas. / By Robert [swash 'R'] Greene
 Maiſter of Arts in Cambridge. / Omne tulit punctum qui
miſcuit vtile dulci. / [Ornament, male head with scrollwork
 and foliage] / Imprinted at London for I.B. dwelling at
 the ſigne of / the Byble, neare vnto the North doore of /
 Paules. 1595.

Collation: 4^o, A-G⁴, 28 leaves unnumbered.

HT: A 3 [Type ornament] / ¶ The Hiſtorie of Doraſtus and /
Pawnia [tailed final 'a']

Contents: A1: Title Alv: [Type ornament] / Epistle
 'TO THE GENTLEMEN / Readers, [swash 'R'] health.' signed
 'ROBERT GREENE.' A2: [Type ornament] / Dedication
 'TO THE RIGHT HONOV- / rable George Clifford Earle of
 Cumber- / land, Robert Greene...' signed 'Robert Greene.'
 A3: HT., text begins. G4: text ends, 'FINIS.' (verso
 blank)

RT: The Hiſtorie of / Doraſtus and Fawnia.

'The hiſtorie of' Dlv

'Doraſtus and Fawnia.' [on verso_7 D2v

'The hiſtorie of' [inverted 'e' and minuscule 'h'_7 F2v

'Doraſtus and Fawnia.' [full stop raised, presumably
inverted_7 F2

'Doraſt and Fawnia.' F3

'Doraſtus and Fawnia,' G2.

CW: [Note: catchwords omitted, B1 and B3_7

A4v: from B4v: about C2: ſub-ſ (ſubiect:)

C3: commons (commōs) D1: nou- (nouriſhing)

D2v: Egiſtus (EGiſtus [large 'E'_7)

D3: counter- (counterfeit) D4v: Doraſtus (Doraſtus,)

E1: Faw- (Fawnia) E3: and (&)

F2v: himſelfe (himſelfe,) G1: con- (conſider)

Signatures: Sigs. 3 (+ CFG 4), b.l. caps. (AC 2, G 4 roman caps.) with arabic numerals (B 3 minuscule roman in black letter fount) [Note: G 4 signed in square brackets_7.

Typefaces: Epistle: roman

Dedication: roman with some italic

Text: black letter with roman for proper names,
etc., italic for verse.

honorable D 1607 (STC 12288)

Copy located: Bodleian Library (Malone 574)

Title-page: PANDOSTO. / The Triumph / of Time. / WHEREIN

IS DIS- / couered by a plea^sant Hi^storie, that / although
by the meanes of sinifter fortune / Truth may be concealed,
yet by Time in spite of fortune / it is most manifestly
reuealed. / Plea^sant for age to auoide drow^sie thoughts;
profitable / for youth to e^schew other wanton pa^stimes;
and / bringing to both a desired content. / Temporis
filia, veritas. / By ROBERT GREENE Ma^ster of Arts in
Cambridge. / Omne tulit punctum qui miscuit vtile dulci. /
[type ornament] / Imprinted at London for George
[swash 'G'] / Potter, dwelling at the signe of the
Bible, neere / vnto the great North dore of / Paules,
1607.

Collation: 4^o, A-G⁴, 28 leaves unnumbered.

HT: A3 [type ornament] / The Hi^storie of Dorastus [swash
'D'] / and Pawnia.

Contents: A1: Title-page Alv: [type ornament] /
Epistle 'TO' [swash 'T'] THE [swash 'T']
GENTLE- [swash 'G', 'N' and 'T'] / men Readers, [swash
'R'] health. signed 'ROBERT GREENE. [swash 'N'] '
A2: [type ornament] / Dedication 'TO THE RIGHT HO- /

nourable George [swash 'G'] Clifford Earle of /
Cumberland Robert Greene wis(h)eth increas(e) of / of
 honour and vertue.' signed 'ROBERT GREENE.' A3: HT,
 text begins G4: text ends, 'FINIS.' (verso blank).

RT: The Historie of / Dorastus and Fawnia.

CW: A4v: from B1: Gould, (gold,)

B1v: speeches, (speaches,) B2: hips (hips,)

C2: sub- (subject:) C3v: wrath (wrapt)

D1: nou- (nourishing) D2v: Egiſtus (EGiſtus [large

'E'] 7) D3: counter- (counterfeit) D4: Ah, (Ah)

D4v: Dorastus (Dorastus,) E4v: newes (newes,)

F2: carry (carried) F2v: himſelfe (himſelfe,)

F3v: ſtus (ſtus,) G1: con- (conſider)

G3: liue (liue,)

Signatures: Sigs. 3, black letter caps., (A2 ital., C2 roman)
 with arabic numerals (A2 italic arabic).

Typefaces: Epistle: roman

Collation: Dedication: italic, with roman for proper names

Text: black letter, with roman for proper names,
 etc., and italic for verse.

E, 1609 (STC 12288.1)

Copy located: Folger (imperfect: see note at the end of this description)

Title-page: PANDOSTO, [swash 'P', 'A', 'N', 'D' and 'T'] /
 THE TRIVMPH / OF TIME. / WHEREIN IS DISCOVERED BY / A
 PLEASANT HISTORIE, THAT AL- / though by the meanes of
 Siniſter Fortune, Truth / may be concealed, yet by TIME
 in ſpite / of Fortune it is moſt manifeſtly / reuealed. /
 Pleaſant for age to auoide drow'ie thoughts, / profitable
 for youth, to eſchue other wanton / paſtimes; and
 bringing to both a deſi- / red Content. / Temporis
filia, veritas. / By ROBERT GREENE, Maſter of Arts in /
 Cambridge, / Omne tulit punctum qui miſcuit vtile dulci. /
[Device: McKerrow and Ferguson 271] / LONDON /
 Printed by William Stansby, for George Potter, dwelling
 at / the ſigne of the Bible, neere vnto the great / North
 doore of Pauls. 1609.

Collation: 4^o, A-G⁴, 28 leaves unnumbered.

HT: A 3 [ornament, female head with cornucopias, snakes
 and scrollwork] / THE HISTORIE / OF DORASTVS AND /
 PAWNIA.

Contents: A1: Title Alv: [type ornament] / Epistle 'TO
 THE GENTLE- / MEN READERS, / HEALTH. [swash 'T']
 signed 'Robert [swash 'R'] Greene.' A2: [type ornament] /

[rule] / Dedication 'TO THE RIGHT HONO- / rable
George Clifford Earle of / Cumberland, Robert [swash
 'R'] Greene ...', signed 'Robert [swash 'R'] Greene.'
 A3: HT, text begins G4: text ends, 'FINIS.' (verso
 blank).

RT: The Hiſtory of / Doraſtus and Fawnia.

'The Hiſtorie of /' A4v

'The hiſtory of /' C3v, 4v, D3v, E4v, G2v

CW: A3v: him B1: gold (gold,)

B1v: ſpeeches [Note: punctuation not ascertainable,
 because of cropping] (ſpeeches,) B2: ſhips (ſhips,)

C2: ſub- (ſubiection) D1: nou- (nouriſhing)

D2v: Egiftus (EGiftus [large 'E'])

D3: counter- (counterfeit) E1v: tie [cropping makes
 punctuation uncertain] (tie,)

G2: deſpigh- (deſpited) G3v: ther (ther,)

[Note: catchword cropped: A4, 4v; B4, 4v; C1, 1v;
 3v, 4v; D3v, 4, 4v; E1. Catchword wanting because
 of damage to leaf, G1.]

Signatures: Sigs. 3, (-B3, E1, G1, probably because of
 cropping and other damage), black letter caps. (A2 italic,
 C2 roman) with arabic numerals.

Typefaces: Epistle: roman, with italic for one proper noun

Dedication: *italic*, with some roman for proper names

Text: black letter, with roman for proper names and *italic* for verse.

NOTE: This edition survives in only one copy, which lacks the whole of Sheet F. Sig. Cl is damaged, affecting 7 lines of text at the foot of the page. Quire E has been printed on two unperfected sheets which have been partly pasted together.

F, 1614 (STC 12289)

Copy located: British Museum (95.b.11)

Title-page: [P] ANDOSTO. / [rule] / THE TRIUMPH /
OF TIME. / [rule] / WHEREIN IS DISCOVERED BY / A
PLEASANT HYSTORIE, THAT / although by the meanes of
finister Fortune, / TRUTH may be concealed, yet by
TIME / in spite of Fortune, it is most ma- / nifestly
 Reuealed. / [rule] / Pleasant for age to auoid drowſie
 thoughts, pro- / fitable for Youth, to eſchue other
 wanton Paſtimes; / and bringing to both a deſired
 Content. / [rule] / Temporis filia, Veritas. / By
Robert Greene, Maſter of Arts in Cambridge. / Omne
tulit punctum qui miſcuit vtile dulci. / [Device,
 McKerrow ³³⁹ and Ferguson ³³⁹] / LONDON, / Printed by
 T C. for G. Potter, and are to be ſolde / by Iohn
Tap, at his ſhop, neere S. Magnus corner. 1614.

Note: the title page of the only known copy has been
 torn and clumsily repaired. Of the first word, the
 'P' is missing; of the other letters, enough remains
 for identification.

Collation: 4^o, A-G⁴, 28 leaves unnumbered.

HT: A3, [Ornament, mask flanked by scrollwork and flowers] /
 THE HISTORIE / OF DORASTVS AND / FAWNIA.

Contents: A1: title Alv: [type ornament] / [rule] /

Epistle 'TO THE GENTLE- / MEN READERS, / HEALTH.' signed
 'Robert Greene.' / [rule]. [Note: cropping makes
 it impossible to tell whether there was a rule above
 the ornament.] A2: [rule] / [ornament of scrollwork
 and foliage] / [rule] / Dedication 'TO THE RIGHT /
 HONOVABLE, GEORGE / Clyfford Earle of Cumberland; /
Robert Greene...', signed 'Robert Greene.' A3: HT,
 text begins. G4: text ends; 'FINIS.'

RT: The History of / Dorastus and Fawnia.

[Note: cropping has totally removed the RT from
 Sigs C3, F2, F3 and F3v; most others are damaged to some
 extent, and therefore cannot be fully verified.]

CW: A2: rude- (rudely) B4: [badly inked; looks like
 'fer'] (for) C1v: hsi (his) C2: sub- (subject:)
 C4v: him (him:) D1: nou- (nourishing)
 D2v: Egistus (Egistus [large 'E'])
 D3: counter- (counterfette) D4v: Dorastus (Dorastus,)
 E2: he (hee) E4v: newes (Newes,) F2: carry (carried)
 D1: con- (conⁱder) G2: de^prich- (de^pited)

Signatures: Sigs. 3, black letter caps. (AC2 roman) with
 arabic numerals.

Typefaces: Epistle: italic, with some roman
 Dedication: roman with some italic
 Text: black letter with roman for proper names
 and italic for verse.

G, 1619 (STC 12289.1)

Copy located: Huntington Library.

Title-page: PANDOSTO. [swash 'P', 'N', 'D' and 'T'] /
 [rule] / THE TRIUMPH / OF TIME. [swash 'T'] / [rule]
 / WHEREIN IS DISCOVERED / BY A PLEASANT HISTORIE, THAT /
 although by the meanes of sinister Fortune, / TRUTH
 may be concealed, yet by TIME / in spite of Fortune,
 it is most mani- / festly Reuealed. / [rule] / Pleasant
 for Age to auoyde drowſie thoughts, pro- / fitable for
 Youth, to eſchew other wanton / Paſtimes; and bringing
 to both a de- / ſired Content. / [rule] / Temporis
filia, Veritas. / By ROBERT GREENE, Maiſter of Arts in
Cambridge. [swash 'C'] / Omne tulit punctum qui miſcuit
utile dulci. / [rule] / [device, McKerrow and
 Ferguson 270] / [rule] / LONDON / Printed by Edw:
All-de for G.P. and are to be ſolde by / Iohn Tap, at
 his ſhop, neere S. Magnus-corner. 1619.

Collation: 4^o, A-G⁴, 28 leaves unnumbered.

HT: A3: [rule] / [type ornament] / [rule] / THE
 HISTORY OF / DORASTVS & FAVNIA.

Contents: A1: title Alv: [ornament, scrollwork with
 cupids] / Epistle 'TO THE GENTLE- / MEN READERS, /
HEALTH.' signed 'ROBERT GREENE.' A2: [rule] /
 [ornament, central head with scrollwork] / [rule] /
 Dedication 'TO THE RIGHT / HONOVRABLE / Lord, GEORGE

CLYFFORD / Earle of Cumberland; ROBERT / GREENE...

signed 'ROBERT GREENE.' A3: HT, text begins

G4: text ends, 'FINIS.'

RT: The History of / Dorastus and Fawnia.

'of Dorastus and Fawnia.' A4

CW: [Note: cropping has removed most of the catchwords

in the only surviving copy_7 A2: folly Elv: tie (tie,)

E4v: newes (newes,) F4v: the

Signatures: [Note: cropping has removed all signatures

except A2 (roman cap., arabic numeral) E[1_7] (black

letter cap.) E2. (black letter cap. with roman numeral);

enough of E3 is visible to show that it was black letter

cap, with roman numeral, and of F[1_7] to show that it

was black letter cap. _7

Typefaces: Epistle: italic with some roman

Dedication: roman with some italic

Text: black letter, with roman for proper names
and italic for verse.

H, 1621 (STC 12289.2)

Copy located: Vienna National Library (19.H.61)

Title-page: PANDOSTO [swash 'P', 'N', 'D' and 'T'] /

[rule] / THE TRIUMPH / OF TIME: [swash 'T'] / [rule]

/ WHEREIN IS DISCOVERED / BY A PLEASANT HISTORIE, THAT /

although by the meanes of finifter Fortune, / TRVTH may

be concealed, yet by TIME, / in spight of Fortune, it

is mani- / festly reuealed. / Pleasant for Age [swash

'A'] / to auoyd drowfie thoughts, pro- / fitable for

Youth, to eschew other wanton / Pastimes; and bringing

to both a de- / sired Content. / [rule] / Temporis

filia Veritas / By ROBERT GREENE, Master of Arts in

Cambridge. / Omne tulit punctum qui miscuit vtile

dulci. / [rule] / [ornament, mask with scrollwork] /

[rule] / LONDON, / Printed by G.P. and are to bee sold

by John Grismond, / at his Shop in Paules Alley. 1621.

Collation: 4^o, A-G⁴, 28 leaves unnumbered.

HT: A3 [ornament, mask with scrollwork and foliage] / THE

HISTORY OF / DORASTVS [swash 'D', 'R' and 'T'] AND

[swash 'N'] / FAWNIA.

Contents: A1: title Alv: [ornament, mask with

scrollwork and foliage] / Epistle 'TO [swash 'T']

THE [swash 'T'] GENTLE- [swash 'G', 'N' and 'T'] /

MEN READERS, / HEALTH. signed 'ROBERT GREENE.'

A2: [ornament, figures, cornucopias and scrollwork]
 / Dedication 'TO THE RIGHT / HONOVABLE / Lord, GEORGE
 CLIFFORD, / Earle of Cumberland, ROBERT / GREENE...'
 signed 'Robert Greene.' A3: HT, text begins.
 G4: text ends, 'FINIS.' (verso presumably blank).

RT: The History of / Dorastus and Fawnia.

CW: A2: sen (sent) B1: gold (gold,) C4v: him:
 D1: nou- (nourishing) D2v: Egistus (Egistus [large
 'E'] 7) D3: counter- (counterfeit) D4v: Dorastus
 (Dorastus,) E4v: newes (newes,) F4v: the
 G1: con- (confider) G2: deſpi- (deſpited)
 G2v: Where- (Whereupon)

Signatures: Sigs. 3, black letter caps. (A2 roman) with
 arabic numerals.

Typefaces: Epistle: italic, with some roman for proper
 names

Dedication: roman, with italic for proper names

Text: black letter, with roman for proper names,
 italic for verse.

I, 1629 (STC 12290)

Copy located: Bodleian Library (Mal. 152)

Title-page: PANDOSTO. [swash 'P', 'N', 'D' and 'T'] /
 THE TRIUMPH / OF TIME. / Wherein is discovered by a
 pleasant / History, that although by the meanes of /
 sinister FORTVNE, TRVTH may be / concealed, yet by
 TIME, in / spight of FORTVNE, it / is manifestly
 reuealed. / Pleasant for Age to avoid drowſie thoughts /
 Profitable for Youth, to eſchew other wanton / Paſtimes:
 And bringing to both a / deſired Content. / [rule] /
Temporis filia Veritas. / By ROBERT GREENE, Maſter of
 Arts in Cambridge. / Omne tulit punctum qui miſcuit
vtile dulci. / [rule] / [ornament, mask with scrollwork
 and squirrels] / [rule] / LONDON, / Printed by T.P.
 for F. Faulkener, and are to be ſold / at his Shop in
Southwarke, [tailed 'kt'] neere Saint Margarets / Hill.
 1629.

Collation: 4^o, A-G⁴, 28 leaves unnumbered.

HT: A3, [type ornament] / THE HISTORIE OF / DORASTVS
 [swash 'D', 'R' and 'T'] AND / FAWNIA.

Contents: A1 or A2: Title (verso blank). [Note: in the
 only known copy of this edition, one of the first two
 leaves is wanting.] A3: HT, text begins G4: text
 ends, 'FINIS.' (verso blank)

RT: The Hiſtory of / Doraſtus and Fawnia.

CW: A3: tue- (tue,) [Note: the hyphen is the result
of the accidental misplacement of a hyphen from 'ver-'
in the line above, where is found the comma that should
follow 'tue'.] A3v: tance (tance;)
B4v: as (as [inverted 'a']) Clv: O- (Oracle)
C2: As (As [large roman 'A']) C3v: mia, (mia)
D1: nou- (nouriſhing) D3: coun- (counterfeit)
D4: Ah (Ah,) D4v: Doraſtus (Doraſtus,)
E1: aſide (aſide,) E3: Doraſtus (Doraſtus,)
E4: Cup, (Cup) E4v: newes (newes,)
F4v: the G2: deſpi- (deſpited)
G2v: Where- (Whereupon) G3v: Father (Father,)

Signatures: Sigs. 3, black letter caps. with arabic numerals.

Typefaces: Text: black letter, with roman for proper names,
etc.; italic for verse.

EMJ A3: 1779 (C) J, 1632 (STC 12291)

Copy located: British Museum (C 30 e 25)

Title-page: PANDOSTO. [swash 'P', 'A', 'N', 'D' and 'T']

/ THE TRIVMPH / OF TIME. / Wherein is discovered by a
pleasant / History, that although by the meanes of
finifter / Fortune, Truth may bee concealed, yet by
Time, in / spight of Fortune, it is manifestly revealed. /
Pleasant for Age to avoyd drowſie thoughts, / Profitable
Signes for Youth, to avoyd other wan- / ton Paſtimes: And
bringing to both / a deſired Content. / [rule] /
Temporis filia Veritas. / By ROBERT GREENE, Maſter of
Arts in Cambridge. / Omne tulit punctum qui miſcuit
vtile dulci. / [rule] / [ornament, mask with
scrollwork and squirrels] / LONDON, / Printed by
I.P. [swash 'P'] for Francis Faulkner, [tailed 'r']
and are to bee / ſould at his Shop in Southwarke,
[tailed 'k'] neere Saint Mar- / garets Hill. 1632.

Collation: 4^o, A-G⁴, 28 leaves unnumbered.

HT: A3, [type ornament] / THE HISTORIE OF / DORASTVS

[swash 'D', 'R' and 'T'] AND / FAWNIA. [swash 'A's']

Contents: A1 or A2: title, verso blank. [Note: in the
only known copy of this edition, one of the first two
leaves is wanting] A3: HT, text begins. G4: text
ends, 'FINIS.' (verso presumably blank).

RT: The Hiſtory of / Doraſtus and Fawnia.

CW: A3: tue (tue,) A3v: tance (tance;) B4v: about
 Clv: O- (Oracle) C2: As (As [large roman 'A']))
 D1: nourī- (nourishing) D3: coun- (counterfeit)
 D4: Ah (Ah,) D4v: Dorastus (Dorastus,)
 E1: aside (aside,) E3v: agaynt (against)
 E4v: neues (newes,) F4v: the
 G2: deſpi- (despight) G2v: Where- (Wherevpon)
 G3v: Father (Father,)

Signatures: Sigs. 3, black letter caps. with arabic numerals.

Typefaces: text: black letter with roman for proper names and italic for verse.

K, 1636 (STC 12292)

Copies located: British Museum

Folger Library

Huntington Library

Title-page: THE / PLEASANT / HISTORIE OF. / Dorastus

[swash 'D'] and Fawnia. / Wherein is discovered,
 that although / by the meanes of sinister Fortune, Truth
 / may be concealed; yet by Time, in spite / of
 Fortune, it is manifestly revealed. / Pleasant for age
 to avoyd drowfie thoughts, / Profitable for Youth to
 avoyd other wanton / Pastimes: And bringing to both /
 a desired Content. / [rule] / Temporis filia Veritas. /
 By ROBERT GREENE, Master of Arts in Cambridge. / Omne
tulit punctum qui miscuit utile dulci. / [rule] /
 [ornament, scrollwork and flowers] / [rule] /
 LONDON, / Printed for Francis Faulkner, and are to be
 sold at / his shop in Southwarke, neere Saint /
 Margarets Hill. 1636.

Collation: 4^o, A-G⁴, 28 leaves, unnumbered.

HT: A3, [row of type ornament] / THE / HISTORIE OF /
DORASTVS [swash 'D', 'R', 'T' and 'V'] AND FAWNIA.
 [swash final 'A']

Contents: A1 or A2: title (verso blank) [Note: in the
 copy examined, (HEH), one of the first two leaves was
 missing]. A3: HT, text begins. G4: text ends,

'FINIS' (verso presumably blank).

RT: The History of / Dora^ftus and Fawnia.

'Dora^ftus / swash 'D' /' and Fawnia' B12⁴, C1

'Dora^ftus / swash 'D' /' and Fawnia' / swash 'w' /' B3, C3

CW: A4^v: from B1: gold (gold,) Clv: he (hee)

C2: Pando^fto / swash 'P' /' (Pando^fto)

D4^v: Dora^ftus (Dora^ftus,) E4: Cup (cup)

E4^v: newes (newes,) F2^v: him^felfe (him^felfe,)

F3: him^felfe (him^felfe,) G3^v: then

Signatures: Sigs. 3, black letter caps. with arabic numerals.

Typefaces: text: black letter, with roman for proper names, etc., and for verse.

L, (STC 12292.1)

Copy located: Folger Library

Title-page: THE / PLEASANT HISTORIE / OF / Dorastus [swash

'D'] and Fawnia. / [rule] / VWherein is discovered,
that / although by the meanes of sinister / Fortune,
Truth may be concealed; yet / by Time, in sight of
Fortune, it / is manifestly revealed. / [rule] /
Pleasant for age to avoyd drowſie thoughts, / Profitable
for Youth to avoyd other wanton / Paſtimes: And
bringing too both / a deſired Content. / [rule] /
Temporis filia Veritas. / By ROBERT GREENE, Maſter of
Arts in Cambridge. / Omne tulit punctum qui miſcuit
vtile dulci. / [rule] / [type ornament] / [rule] /
LONDON, / Printed by T.P. for Francis Faulkner, and
are to bee ſould / < . > < his Shop in Southwarke neere
Saint Mar- [swash 'M'] > /

[Note: cropping has damaged the foot of the title-page].

Collation: 4^o, A-G⁴, 28 leaves unnumbered.

HT: A3, [type ornament] / THE HISTORIE OF / DORASTVS [swash
'D', 'R' and 'T'] AND / FAWNIA. [swash final 'A']

Contents: A1 or A2: title [Note: in the only known copy
of this edition, one of the first two leaves is wanting].
A3: HT, text begins. G4: text ends, 'FINIS.', verso
blank.

RT: The Hiſtory of / Doraſtus and Fawnia.

'Doraſtus and Fawnia.' [swash 'w'] B23, C23, D23,
E34, F14, G14.

CW: A4v: from D4v: about C2: Pandosto [swash 'p']
(Pandoſto) D4v: Doraſtus (Doraſtus,) E1: aſide (aſide,)
E4v: newes (newes,) F4v: the G2: deſpiſed
(deſpiſed) G2v: Where- (Wherevpon)
G3v: Father (Father,)

Signatures: Sigs. 3 (-D3), black letter caps. with arabic
numerals. [Note: Sig C3 not identifiable because
of cropping.]

Typefaces: text: black letter with roman for proper names,
italic for verse.

Note: this edition is discussed in the Bibliographical
Introduction (C), pp. xxxvii - xxxix.

BIBLIOGRAPHICAL INTRODUCTION (C).

Bibliographical Analysis

The earliest surviving edition of Pandosto is that of 1588, hereafter designated A. So far as is known, this is the first edition. It was printed for Thomas Cadman by Thomas Orwin. In the Stationers' Register for July 1st, 1588 is an entry to Thomas Orwin of 'A booke intituled the complaint of tyme.' Pandosto is subtitled 'The Triumph of Time', and was printed by Orwin. No other book known to have been printed by him in this year has a title at all resembling 'the complaint of tyme.' It has therefore been suggested (e.g. by Pruvost, p.286) that 'the complaint of tyme' is Pandosto. This is by no means certain, and has perhaps been too easily assumed. It is not likely that Pandosto was ever entitled 'The Complaint of Time,' and there is no clear reason why a clerk confronted with 'triumph' should have mis-transcribed it as 'complaint'.

If we assume that the Stationers' Register entry does not refer to Pandosto, certain difficulties arise. It may seem surprising that in one year Orwin should be publishing two books, the main title of one resembling the sub-title of the other. However, as both 'The Complaint of Time' and 'The Triumph of Time' are titles based on a familiar pattern,

it would not be surprising if two books had each been given one of these titles. Moreover, the title Pandosto, which differs from the head-title, the running title, and the reference to the book at p.3, 3, may have been adopted precisely because Orwin was publishing another book with a title resembling that intended for Pandosto. It may also seem odd that we should have an entry of the book that has not survived, while the book that has survived was not entered in the Register. This is certainly a coincidence to be considered; but we know that many books of the period were published without entry. It is possible that the book entered on July 1st was Pandosto; but it is not certain.

The next two editions known are of 1592 (B) and 1595 (C). Both were printed, anonymously, for 'I.B.' dwelling at the sign of the Bible near the north door of Paul's. This address is the same as that given for Cadman on the title-page of A. There is thus no doubt that 'I.B.' is Joan Brome, to whom the rights in several books that had belonged to Cadman, including Pandosto, were transferred on April 12th, 1597.¹ By this time she had printed the book

1. See Stationers' Register entries.

twice.

On August 23rd, 1601, the right to print Pandosto, along with a number of other copies that had been held by the lately deceased Mrs Brome, was transferred to George Potter.²

2. See Stationers' Register entries.

The next three known editions of the work were printed for him: 1607 (D) anonymously; 1609 (E) by William Stansby; and 1614 (F) by 'T.C.' - probably Thomas Creede, as it bears a device (McKerrow ~~and Ferguson~~ 339) used by him. Edward Allde printed Pandosto in 1619 (G) for 'G.P.': the publisher's initials are the same as Potter's, but as the last book with which he is known to have been concerned is the 1614 Pandosto,³ they may refer to another publisher,

3. See Morrison's Index.

possibly George Purslow. The 1621 edition (H), was printed by one 'G.P.'; these initials are even less likely to refer to Potter, who is not known to have done any printing.⁴

4. See Morrison's Index.

Again, they may be Purslow's.

Later editions before 1640 were all printed for Francis Faulkner. They are dated 1629 (I), 1632 (J) and 1636 (K). I and J were printed by 'T.P.'. Of another edition (L), only one copy has survived. As it has lost its date, it has

sometimes been taken for a copy of one of the other known editions. A glance at the bibliographical descriptions will show that this is not so. In the following discussion of the relationship of editions I show why I believe it was printed later than J but earlier than K.

Relation of Editions

The fact that so many editions of Pandosto survive only in single copies, sometimes imperfect, suggests the likelihood that more editions were printed than are known of at present. This will not be dwelt on in the ensuing discussion of the relationship of editions, but should be constantly borne in mind.

The two editions which differ most, especially in catch-words, are A and B. Even so, B is fairly close to A. Their title-pages are identical in wording except for names of printer and publisher, and the disposition of ornaments in the first few pages is very similar. Collation showed few substantive variants, most of which are due to careless misreading of A by compositors of B. One very revealing example is on Sig. C3, in both A and B (p.34, 1 of our text): A has 'surcharged whith extreame ioy', 'whith' being an obvious misprint for 'with'. The compositor of B, seeing that something was wrong, altered 'whith' to 'which',

thus making nonsense of the whole passage. Similarly, at p.54,23, B follows A in an obvious misprint ('with' for 'which'), first corrected by D. There is thus little room for doubt that B is derived from A. It is not, however, a page-by-page reprint.

The close relationship of later editions is shown by the fact that many of the catchwords in K are identical with those in B. This also shows why it is not always easy to be sure whether any given edition was printed from the one immediately preceding it, or from an earlier one. C certainly derives from B and not from A; only one of the catchwords in C (Sig. B2v) does not correspond with those in B. D has catchwords identical with those of C, except in the preliminary matter; it follows C at Sig. B2v, where C differs from B, so we may assume that it derives from C. D makes a number of obviously deliberate alterations to the text. Many are genuine improvements, but none would have been beyond the skill of an intelligent overseer, and there is no reason to believe that they have any independent authority (see e.g. the notes to p.19,15; p.19,22; p.28,8-9; p.30,19; p.32,12; p.34,1; p.54,23; p.56,4; p.59,18; p.78,2; and p.87,14). The surviving copy of E is deficient; it lacks sheet F and has been cropped; so far as can be ascertained, its catchwords were identical verbally with those of D, including that on Sig. A2, the only place where D differed from G. Comparison of the

title-pages shows that here too E is closer to D than to C; it follows D in having a comma in the tag 'Temporis filia, veritas', in printing 'Robert Greene' in capitals, and in using the spelling 'Master of Arts', not 'Maister of Arts'. Conclusive evidence that E was set up from a copy of D is provided by the fact that E follows D in a number of deliberate alterations first found in D (see especially notes to p.19,15; p.19,22; p.28,8-9; p.30,19; p.32,12; p.34,1; p.54,23; p.56,4; p.59,18 and p.87,14).

That F is dependent upon E may best be demonstrated from the following table, which shows that in several places F followed E in departures from D where D's readings are those of A, and may be assumed correct:

	<u>D</u>	<u>E</u>	<u>F</u>
B3v:	thy suspected adulterie	the ~ ~ ~ the ~ ~ ~	
C3v	brayed out these	brayed these	brayed these
C3v	offend the Gods	offended ~ ~	offended ~ ~
D1	went by a by-way	went a by-way	went a by-way
D2v	prone desires,	proud desires,	prowd desires,

Again, catch-words show that F is a page-by-page reprint of E except at Sigs. A2 and G2v.

G, too, is a page-by-page reprint of one of the earlier editions with slight innovations in the preliminary matter

and in the last sheet. Its rules on the title-page correspond to those on the title-page of F, except that F has none above and below the device. No earlier edition has any rules on the title-page. G resembles F also in using italic as the basic type for the Epistle, and roman for the Dedication: a combination not found in any of the earlier editions. It thus seems probable that F was the copy for G.

G's catch-words diverge from those of earlier editions at Sigs. G2v, G3, and G3v; at these points, H follows G; H's title-page, too, is closer to G's than to any earlier edition's.

I follows G and H in their divergences from the catch-words of earlier editions at Sigs. G2v, G3 and G3v; since it also follows H at Flv and F3v, where H differs from G, H was probably the copy-text for I. I is not throughout a page-by-page reprint of earlier editions, though many of the catch-words are the same.

J is certainly indebted to I, which it follows in almost all its divergences from the catch-words of earlier editions.

The relationship of the remaining editions is discussed below in considering the only surviving early edition that has no date.

The undated Folger copy

In the Folger Library is a copy of Pandosto (STC 12292.1) here designated L, which, though generally in good condition, has lost its date because of damage to the foot of the title-page. As the bibliographical descriptions given earlier in this Introduction show, it is clearly not another copy of any dated edition before 1640. It is not one of the earliest editions, since it was, like J and K, printed for Francis Faulkner. That it is later than J is suggested by the following facts:

a) the title-page reads 'The pleasant Historie of Dorastus and Fawnia', whereas all editions up to and including J read 'Pandosto. The Triumph of Time.' K reads as L; and all editions printed between 1640 and 1700 similarly refer to Dorastus and Fawnia in their main title;

b) L omits the phrase 'by a pleasant historie' in the title-page. The phrase is found in all editions up to and including J, but is omitted by K;

c) the catch-words in I, J, K and L are substantively identical on all but thirteen pages. One of these (G2) can be discounted because the variant in L is an error: 'despised (despighted)'. The other twelve may be set out

as follows; for clarity's sake, L will be placed between J and K:

Sig.	<u>I</u>	<u>J</u>	<u>L</u>	<u>K</u>
C1	(for	red	(for	(for
Clv	0-	0-	he	he
C2	As	As	<u>Pandosto</u>	<u>Pandosto</u>
C2v	vertue	vertue	though	though
C3	tuous	tuous	His <u>[inferred]</u>	His
C3v	mia	mia	and	and
E1	aside	aside	aside	espyed
Flv	he	he	he	towards
F3	nour	nour	nour	himselfe
F3v	secret	secret	secret	as
G2v	Where-	Where-	Where-	Kings
G3v	Father	Father	Father	then

In the six variants on sheet C, L differs from J and agrees with K; this suggests that L is later than J. But on Sigs. E1, Flv, F3, F3v, G2v and G3v, L agrees with J where both differ from K, which suggests that L is earlier than K. It may reasonably be inferred from these variants that L represents a transitional stage between J and K.

The balance of evidence then suggests that L is an edition printed after J and before K, i.e. between 1632 and 1636. The resemblances shown here between L and K also

suggest that K was based on L.

Choice of copy-text

The choice of copy-text for the present edition was not difficult. As has been shown above, each of the early editions was in all probability set up from a copy of its immediate predecessor. There is no reason to believe that any of the reprints introduces authoritative corrections or alterations. A was certainly printed in Greene's lifetime; B in the year of his death. A is imperfect, lacking the whole of sheet B and having other, minor, imperfections: for these sections, B has had to be used as the copy-text. Collation of the surviving sections of A with B showed few substantive variants, none of which is likely to have had any authority, so no hesitation was felt in using A as the copy-text so far as possible. Those passages for which B is the copy-text have been collated with C; again, some unimportant substantive variants were found; they, along with those between A and B, are reported in the Collation Appendix. Doubtful readings have been collated in all early editions; the results are reported in the Commentary where necessary. Greene incorporated into Pandosto some passages from his earlier writings (see Literary Introduction, pp. lxi-lxiv). Comparison of the parallel passages has been of

textual interest; significant divergences, and emendations based on them, are discussed in the Commentary.

Early editions after 1640

Pandosto appears to be Greene's only non-dramatic work to have been reprinted after 1640 in a popular edition. Copies of many later editions have survived, and more are known or believed to have existed. The list given below has been compiled from three sources: A List of English Tales and Prose Romances Printed before 1740, by A. Esdaile (London, 1912); Short-Title Catalogue....1641-1700, by D. Wing (New York, 1945), and English Prose Fiction, 1641-1660 and 1661-1700, by C.C. Mish (Virginia, 1952). Information given in these works has been conflated and arranged in chronological order as far as possible. Editions mentioned by Wing are preceded by his identification number.

- G 1833. The pleasant history of Dorastus and Fawnia.
For F. Faulkner, 1648. 4°. IM
- G 1834. The pleasant history of Dorastus and Fawnia.
For Edward Blackmore, 1655. 4°. Trinity
College, Cambridge.
- G 1835. The pleasant history of Dorastus and Fawnia.
By R. Ibbitson for I. Wright, to be sold by
W. Thackery, 1664. 4°. Trinity College,
Cambridge.

- The pleasant history of Dorastus and Fawnia.
1675. (cited by Esdaile, without imprint, from
the Censura Literaria of Sir S.E. Brydges,
1805-9; repeated by Mish.)
- G 1836. The pleasant history of Dorastus and Fawnia.
For J. Wright, to be sold by J. Clarke, 1677.
EM
- G 1836a. The pleasant history of Dorastus and Fawnia,
By H. Brugis for J. Clark, W. Thackeray, and T.
Passinger, 1684. 4^o. Folger.
- G 1837. The pleasant history of Dorastus and Fawnia.
For G. Conyers, 1688. 4^o. EM
- G 1838. The pleasant history of Dorastus and Fawnia.
By J.W. for George Conyers [trimmed] 4^o.
Bodleian. (Mish dates c. 1690)
The delightful history of Dorastus and Fawnia.
[c. 1690] For C. Dennisson. (cited by Esdaile
and Mish; an abridgement).
The Pleasant history of Dorastus and Fawnia.
1694. (cited by Mish from Esdaile, who cites
it without imprint from Hazlitt).
- G 1832. The pleasant and delightful history of Dorastus.
For G. Conyers, [1696?] 8 . EM., etc.

G 1827a. The history of Dorastus and Fawnia. For
J. Blare [c. 1700] 8°. Folger.

The pleasant and delightful history of
 Dorastus and Fawnia. W.O. for G. Conyers.
 [c. 1700] Folger (cited by Mish).

The Pleasant and Delightful History of
 Dorastus, Prince of Sicily, and Fawnia...
W.O./nley for G. Conyers. 1703. 4°. BM.

[Note: it seems possible that this is the
 same as the preceding edition].

The Pleasant History of Dorastus and Fawnia,
etc. F.W. for G. Conyers. 4°. Bodleian Library
 (Douce G.515) [cited from Esdaile; apparently
 undated].

The Pleasant and Delightful History, etc. For G.
Conyers [1704?] 8°. Bodleian Library
 (Malone 1008)

[Another edition] 1723. (cited by Esdaile
 from the Censura Literaria, viii. 386.

[Another edition] 1735 (cited by Esdaile
 from the Censura Literaria, viii. 386.

[Another edition?] For H. Woodgate and S.
Brooks Abridged? (cited by Esdaile from
 Woodgate and Brooks's list in Argalus and
Parthenia, presumably undated).

Modern Editions

A version of Pandosto was printed in the second of the three volumes of Shakespear Illustrated, by Mrs Charlotte Lennox, in 1753. This is a collection of Shakespearian source material, with comments. Gordon Goodwin, the author of the article about Mrs Lennox in the Dictionary of National Biography, calls this 'a somewhat silly book' in which 'she attempts to show that Shakespeare injured the stories by the introduction of absurd intrigues and improbable incidents'. She finds, for instance, that 'if we compare the Conduct of the Incidents in the Play with the paltry Story on which it is founded, we shall find the Original much less absurd and ridiculous.' Nevertheless, her work was, as D. Nichol Smith has said⁵ 'a notable contribution' to Shakespearian

5. Shakespeare in the Eighteenth Century, Oxford, 1928, p.51.

studies. What is very strange is that (as apparently has not been remarked) Mrs Lennox prints not Pandosto but a paraphrase of it, aimed, it seems, at adapting Greene's work to the taste of the time. There is no indication whether the adaptation was made by Mrs Lennox herself. The title is given as 'The History of Dorastus and Pawnia', and no author is mentioned. The plot and names are not altered, and the length is roughly the same as that of the original,

but the style is modernised throughout. The thoroughness of the rewriting may be gauged from the first paragraph, which reads as follows:

'Before Christianity appeared in the World, there reigned in Bohemia a King, named Pandosto, who was married to a Princess of exquisite Beauty and consummate Virtue, called Bellaria. The Harmony that subsisted between this royal Couple gave the greatest Satisfaction to all their Subjects, whose Happiness was agreeably increased by the Felicity of their Sovereigns'.

The first modern edition of Greene's Pandosto was printed in Shakespeare's Library (Vol. 1, London 1843). The general editor of the collection was John Payne Collier, and this edition will be referred to as his, though he says in his Preface: 'The Editor has had time to do little more than to afford a general superintendence, and to prepare the introductory notices; the intelligent publisher [Thomas Rodd] has often saved him the trouble of searching for materials in public and private depositories, and of collating the reprints with the originals'. The earliest editions that he knew were those of 1588 and 1607. He writes: 'the only known copy of the edition of 1588 is in the British Museum; but it is defective in one place, and we have necessarily been compelled to complete our impression from

a later copy'. The punctuation is greatly altered; old spelling is retained, but accidentals are modernised. Some ~~silent~~ emendations are made silently, and a few others are suggested in notes.

In 1875 Shakespeare's Library was re-edited by W. Carew Hazlitt, Pandosto being included in Volume IV. The title-page claims to present 'The Text now First formed from a New Collation of the Original Copies', but no consistent editorial policy is discernible in the treatment of spelling and punctuation, and the transcript was carelessly prepared: there are for instance five substantive deviations from Greene's original on Hazlitt's first two pages; all look like errors in transcription.

The next edition of Pandosto was in Volume IV of A.B. Grosart's edition of Greene's collected works, which appeared from 1881 to 1886. It seems from his Preface that Grosart used a corrected copy of Hazlitt's text: 'Mr J. Payne Collier's text as reproduced by Mr. W.C. Hazlitt in his Shakespeare Library, has been collated with the original, with no little benefit'. He reverts to the originals in spelling, punctuation and accidentals, though with incomplete accuracy: for instance, in the Dedication he italicises proper names, unlike the copy text. In his note offering

corrections to Hazlitt's edition, he introduces several errors himself. Other notes are mostly on points of vocabulary.

Henry Morley, in his edition of The Winter's Tale (Cassell's National Library, 1887) printed a modernised version of Pandosto, based probably on Hazlitt's text (these are the only two texts up to this date to read 'suspected' at p.5,10). Morley's attitude to the work may be discerned from a passage in his Introduction (p.6): 'Pandosto... abounded in ingenious speeches and antithetical conflicts of love passion, daintily worked out in the true euphuistic fashion. As Shakespeare made no use of these, and they grow to the story like the barnacles on a ship's bottom that delay its course, I have removed them (leaving note always of the places where they stuck), and have thereby obtained space enough to give, without other abridgment, the whole tale on which Shakespeare's play is founded'.

H.H. Furness reprinted Hazlitt's text, omitting the preliminary matter, in the New Variorum edition of The Winter's Tale. (Philadelphia and London, 1898).

P.G. Thomas's edition appeared in 1907 (Chatto and Windus, London; a volume in The Shakespeare Library, also referred to as The Shakespeare Classics). This is a modernised text, based on A, with the defective passage made up from D. It

has an introduction, textual notes and glossary, and prints as an Appendix the 'Second Day' of Puget de la Sere's Pandoste, a French play based on Pandosto.

The most recent edition is that of James Winny in The Descent of Euphues (C.U.P., 1957). It is a reprint of D, omitting the preliminary matter. A few emendations are suggested in the body of the text, but no reference is made to the earlier editions, nor is any explanation offered for the editor's choice of the fourth, and considerably corrupted edition, as his copy-text.

LITERARY INTRODUCTIONPandosto: Analogues and Sources

Many possible influences upon Greene in the writing of Pandosto have been suggested. Some deserve little serious consideration; others are debatable; and a few are indisputable.

Miss Celeste Turner has claimed¹ that there is a striking

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1. Anthony Mundy, University of California Publications in English, Vol. II, Berkeley, California, 1928, p.80.
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similarity between the dedications of Pandosto and Palladine of England,² and between the opening passages of both works.

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2. 1588; translated by Mundy from the French of Claude Colet. The Spanish original is the first part of Florando de Inglaterra, published anonymously at Lisbon in 1545.
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This is an exaggeration; there is a vague and general resemblance which is unlikely to be the result of anything more than coincidence, and hardly deserves to be called that.

No more worthy of serious consideration is P.G. Thomas's suggestion³ that Pandosto 'may have been influenced, directly

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3. ed. Pandosto, Introduction, p.xvii.
-

or indirectly, by the Phoenissae of Euripides, an adaptation of which [Jocasta] by Gascoigne and Kinwelmersh was

produced at Gray's Inn in 1566'. It is true that in Jocasta we hear of Oedipus's being cast off by his father and brought up by shepherds, but this is the full extent of the analogy and the situation is of course commonplace.

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Karl Fries suggested that Greene may have been influenced

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4. 'Quellenstudien zu Shakespeares Wintermärchen', Neue Jahrbücher für das Klassische Altertum Geschichte und Deutsche Litteratur und für Pädagogik, VI (1900), 557-565.
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by a play called Abel spel van Esmoreit. The play exists only in a Brussels manuscript of the fifteenth century, and there is no evidence that it was known in Elizabethan England. The story has resemblances to Pandosto, as the summary given by Pruvost (pp. 293-4) shows: 'Il a pour héroïne une reine de Sicile qui était fille du roi de Hongrie. Victime, non pas d'une erreur de son mari jugeant sur de fausses apparences, mais d'une dénonciation mensongère, elle est elle aussi accusée d'adultère. Dans la prison où la fait jeter son mari outragé, elle met au monde un fils elle aussi. Enlevé à sa mère et condamné à périr, celui-ci est à son tour miraculeusement sauvé. Il grandit en terre étrangère, et parvenue à l'âge d'homme s'y éprend d'une belle jeune fille en compagnie de laquelle le destin le ramène à la cour de son père. Il épouse celle qu'il aime avec la bénédiction paternelle, et en même temps la malheureuse mère injustement

accusée est réhabilitée. Car, à part ses tortures morales et la perte de son fils enfin retrouvé, elle n'a eu à souffrir rien de plus grave qu'un long emprisonnement.'

The resemblance is clear, but does not prove indebtedness on Greene's part, as Fries himself admits. Pruvost's conclusion applies to the work of scholars other than Fries: 'La principale utilité de son travail est d'attirer l'attention ... sur la parenté des thèmes de Pandosto avec ceux de la littérature romanesque de l'antiquité et du Moyen Age.'

This comment is applicable for instance to T.H. McNeal's attempt to establish Chaucer's Clerk's Tale as a possible source for Pandosto.⁵ McNeal claims that Greene 'appears

5. 'The Clerk's Tale as a Possible Source for Pandosto', P.M.L.A., June 1932, 453-460.

to have built both of the stories in Pandosto on the one plot offered in The Clerk's Tale ... largely by turning the Chaucerian plot upside-down.' It is true again that there are resemblances: for instance both Chaucer's and Greene's heroines - Griselda and Bellaria - are patient in adversity; both are ill-treated by their husbands, who deprive them of their children. But these motifs are not peculiar to Chaucer and Greene. McNeal neglects to consider even other versions of the story of Patient Griselda: most of the features in which Pandosto resembles The Clerk's Tale are to

be found also in Petrarch's Latin story, De Obedientia ac Fide Uxoriam Mythologia (Chaucer's acknowledged source), in the last tale of Boccaccio's Il Decamerone (from which Petrarch's version was translated) and in The Commodity of patient and meeke Grissill, by John Phillip (c. 1558-61). The last two, at any rate, may well have been known to Greene. Moreover, motifs of this story are found in other stories: the motif of the persecuted wife, for instance, is common in medieval romance.⁶ The story of Patient

6. see L.A. Hibberd, Mediaeval Romance in England, New York, 1960, pp. 29 and 35.

Griselda is in some respects analogous to Pandosto, but there is no evidence that Greene was directly influenced by Chaucer's or any other version of it.

An interesting analogue to Pandosto was revealed by J. Caro's suggestion that an account of actual historical events lies behind Pandosto.⁷ Caro gives an account taken from a

7. 'Über die eigentliche Quelle des Wintermärchens, von Shakspeare', Magazin für die Litteratur des Auslands, LXIV (1863), 392-94; also 'Die historischen Elemente in Shakspeares Sturm und Wintermärchen', Englische Studien, II, (1879), 141-185.

Lithuanian manuscript of the sixteenth century. It tells how, in 1370, Semovit, Duke of Masovia, married as his second wife Ludomila, daughter of the Duke of Münsterburg, in

Bohemia. The false rumour arose that she had committed adultery with a courtier and cup-bearer, Dobek. When the rumour reached her husband, he had her thrown into prison, where she gave birth to a son. Her husband had her killed in prison. He commanded one of his retainers to kill the child secretly; the retainer, however, entrusted the child to an old woman, from whom it was stolen by the Duchess of Pomerania, Semovit's daughter by his first wife. She brought the boy up secretly. Meanwhile, Semovit had learned of Ludomila's innocence (partly by discovering that her supposed lover was a woman in disguise); he felt great remorse, which moved him to erect a tomb to his wife and enrich churches in her memory. Visiting his daughter, he met the child whom she had stolen, and was told his story. The boy became thenceforth his favourite child.

There are resemblances of situation and location between this story and Pandosto. In view of Greene's alterations⁸ of Boccaccio's history and geography in Perymedes, however,

8. See Literary Introduction, pp. xxxiv-v.

the coincidence of place names is not very strong evidence in favour of the suggestion that Greene knew the story. The suggestion would carry more weight if there were any evidence that the story was known in Elizabethan England, but no such

evidence has been found. Caro suggests that the story may have become known in England at the time of the marriage of Richard II to Anne of Bohemia; the Bohemian ambassador to England who made arrangements for the wedding was indeed one of Ludomila's accusers. Caro tells us that there were popular ballads on the story in Poland. It is of course possible that one of these was translated into English and survived until Greene's time. If it did, it is now lost. Stanislaus Kozmian supported Caro's thesis in a letter to The Athenaeum (November 6, 1875). A. Biggs⁹ added some

9. 'The Origin of The Winter's Tale', Notes and Queries, March 3, 1917, 164-5.

inconclusive notes on the etymology of the proper names in Pandosto, suggesting a Polish origin for some of them.

Resemblances between Pandosto and the Amadis de Gaule would have little more significance than the analogies already considered were it not for a somewhat surprising coincidence of character names. C. Elliott Browne¹⁰ suggested

10. 'Notes on Shakespeare's Names, II', The Athenaeum, July 29, 1876.

that Shakespeare may have taken the name of Florizel in The Winter's Tale from Don Florisel, the hero of the ninth book of the Amadis de Gaule. Don Florisel's situation in the romance resembles that of Dorastus in Pandosto: in the

guise of a shepherd he woos a princess disguised as a shepherdess. As the name Garinter also occurs here, Browne suggests that Greene, too, used the Amadis. J.J. Jusserand¹¹

11. 'The Winter's Tale', in The School for Ambassadors and Other Essays, 1927, pp.227-252.

took up this suggestion and developed it, claiming that 'much more ... passed from Amadis into the novel, and thence into the play, than was pointed out by Mr. Browne, who seems to have limited his researches to Book IX.' The relevant parts of the story from Books VIII and IX of the Amadis may be summarised as follows:

Sylvie is the illegitimate daughter of King Lisuart and the Princess Onolorie. Like Fawnia, she was born in prison. Her mother asked that she should be wrapped in swaddling clothes and sheets, which had been previously prepared. They had been kept with her jewels, and a collar of precious stones was accidentally left with the clothes. Onolorie's gaoler had agreed to take the child and have her brought up by his wife. Discovering the jewels, the couple sailed away with the child to Alexandria. They fell into poverty, and lived in the country with the child, whom they passed off as their own. She kept their sheep. As she grew up she had several offers of marriage, which her foster-parents refused. Prince Florisel, having heard of her beauty while

out hunting, came to see her in the fields, and fell in love with her at first sight. Admiring the wisdom of her replies to his questions as much as he admired her beauty, he declared his love for her. His cousin Garinter, who was with him, also desired Sylvie's love, and the young men came to blows. Sylvie had to beg them to stop fighting, and they went away with no encouragement. Florisel suffered the conventional torments of a thwarted lover, and returned, disguised as a shepherd, to woo Sylvie anew, but did not win her. There are no further points of resemblance to Pandosto.

Many of the features in this part of the Amadis which resemble those in Pandosto are found in other works, too. For instance, the motif of the rich young man disguising himself as a shepherd in order to win his love is found in Thomas Lodge's Delectable historie of Forbonius and Prisceria (1584) and in William Warner's Albion's England (1586)¹²; the story of a child parted from its parents and

12. see Pruvost, p.295.

left with valuable jewels occurs in Daphnis and Chloe (tr. Angel Day, pr. 1587) as does the motif of the child becoming a shepherdess and attracting suitors. The fact that in both the Amadis and Pandosto the love awakened in the prince's heart by the girl's beauty is reinforced by admiration for her intelligence - a resemblance in which Pruvost discerns some

significance - is surely of no importance; for the correspondence of, or difference between, inward and outward qualities is one of the most frequently recurring clichés in Greene's writings.

The resemblances between character names, too, are not as striking as may at first appear. Whether Shakespeare took the name of Florizel directly from the Amadis has surely nothing to do with whether Greene used this work, though Pruvost seems to think that Shakespeare's use of this name may indicate that he went to the Amadis because he realised that Greene had done the same. In any case, an author may use the name of a character in a book without having read that book. There is no proof that Shakespeare looked at the Amadis. It is interesting to find that 'Florizell' is the name taken by Antonio disguised as an Amazon in John Marston's Antonio and Mellida (c. 1600). The name was used in real life too: a 'suitor in the court of record' [at Stratford-upon-Avon] in 1608 was Florisell Bovey of Alcester'.¹³

13. Mark Eccles, Shakespeare in Warwickshire, Wisconsin, 1961, p.107.

It is also worth noting that Greene had already used the name of Garinter in Penelope's Web (1587) - especially as in the same story there is a character called Egistus. It is an interesting coincidence that Shakespeare and Greene both use

character names which are found in a story having some resemblance to theirs; but the coincidence may seem a little less striking when the names are found to exist elsewhere, too.

No English translations of the eighth and ninth books of Amadis de Gaule are known to have existed in Greene's (or Shakespeare's) lifetime. Pruvost points out however that the ninth book could have been read in the French translation of Gilles Boileau de Bouillon, published at Paris in 1553, and frequently reprinted; and that the eighth book was printed in a French translation by Herberay des Essarts in 1548; this too was several times reprinted. Whether the Amadis should be classed as an analogue or a source of Pandosto cannot be objectively determined. Pruvost (p.301) tends to the conclusion that it is a source: 'la naissance de Fawnia presente, dans les circonstances dont elle s'entoure, plus d'un point de ressemblance avec celle de Sylvie. Et tout cela considéré, on incline à croire que c'est là le noyau central autour duquel Greene a construit son récit.' We too may allow ourselves to be swayed by a combination of resemblances into believing that the Amadis is a direct source of Pandosto; but we should remember that individually most of the features in which the works resemble each other are the common currency of romance writing; that they could conceivably have come together in Greene's work without the

direct influence of Amadis de Gaule; and that there may have been some other book, now lost, which served as an intermediary between the Amadis and Pandosto.

The relationship between Greene's writings, including
¹⁴
Pandosto, and the Greek romances has been exhaustively

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14. Heliodorus's Aethiopica was translated into English by Thomas Underdowne as An Aethiopian Historie (1569?); Longus's Daphnis and Chloe was translated into English by Angel Day (1587) from the French version of J. Amyot (1559). Achilles Tatius's Clitophon and Leucippe was not printed in an English translation until 1597, when William Burton's version appeared.
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studied by S.L. Wolff in his The Greek Romances in Elizabethan Prose Fiction (New York, 1912). Wolff established beyond question that Pandosto has many features in common with these works. He is however inclined to attribute any parallel between the Greek romances and Pandosto to a direct influence of the former upon the latter, without consideration of other writings which exhibit the same features. We may agree that the trial of Bellaria and her vindication by the oracle are in a tradition of story-telling of which Heliodorus's Aethiopica is an important example without suggesting, as Wolff does (pp. 420-3) that these could not have occurred in Pandosto had Greene not read Heliodorus. Other features of Pandosto in which Wolff sees Greek
¹⁵
influence are the use of theatrical terminology (common

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15. see e.g. Pandosto, p.34,12; p.91,16; p.92,1.
-

particularly in the Aethiopica); the notion of Fortune as an active participant (common in Heliodorus but also, of course, in much other literature of many periods); the shipwreck of eloping lovers upon a hostile shore (Heliodorus and Achilles Tatius); a father ordering his unrecognised daughter to be put to death (Heliodorus) and wooing her brutally (Achilles Tatius). These are true parallels, but it is questionable whether any of them need be the result of direct influence. It should be noted that there are no verbal parallels of even slight significance between Pandosto and Underdowne's translation of Heliodorus.

Wolff felt that in Pandosto Greene owed more to Daphnis and Chloe than to the other Greek romances. 'With the death of the King's son and heir Garinter', he writes, 'Longus enters Greene's story, not to leave it till the pastoral portion of it is done. Greene borrows from Longus this Motif of the death of the elder after the exposure of the younger child, and numerous details and incidents of the finding of Pawnia, of her rural life, and of her foster-father's discovery of her to her real father.' (p.447). By comparing in isolation minute details of the story as they appear in Longus's original, Amyot's French translation, Day's English version of Amyot, and in Pandosto, Wolff claims to show Greene's 'borrowings' from Day. He points out for

instance that in both Day and Pandosto a sheep or goat

16. The correspondences cited here form about half of those noted by Wolff. I give all that refer to the section of Pandosto here quoted, and believe that they are numerous enough, and representative enough, to form a fair basis for an examination of Wolff's method. The superior letters are intended to enable the reader to see easily the correspondences pointed to by Wolff.

strays^a ; a herdsman thinks it is lost^b ; seeking it, he finds an exposed child^c ; the child turns its head to seek the teat^d ; the child wears rich attire^e ; the incongruity between the child's attire and its present fortunes is remarked upon^f ; the herdsman thinks his find divine^g ; at first he is tempted to take the treasure and abandon the child, but decides to take both^h ; he takes them home secretlyⁱ ; his wife is childless^j ; his wife lulls the baby^k ; his wife is solicitous to lock up the treasure^l ; and the couple adopt the child and treat it as their own^m. Thus isolated, the correspondences form an impressive list. When, however, we compare the complete passages in which these details are found, we may begin to wonder whether Wolff does not under-estimate the powers of coincidence. He considers that Greene compounded his account of the finding of the child from the two separate accounts of the finding of the two babies in Daphnis and Chloe. These two passages are given below, alongside Greene's account of the finding of Fawnia:

Daphnis and Chloe

^{a/}
Lamon a poore goatheard,
 whilest warely he often
 continued to keepe his
 charge, founde by chaunce a
 young childe, the life of
 which was onely preserued
 by the sucke it receiued
 from one of his shee-goates,
 and nowe see the maner howe.
 There was about the place
 where he fedde his flocke, a
 certaine thicket all ouer-
 growne with brembles and
 thornes, and compassed about
 with furzes, vnder the couert
 whereof grewe a soft fine and
 delicate kind of grasse, the
 turfe thick, as in such shadie
 places is often accustomed,
 wheron laid this tender infant.
 Thither ordinarily ranne one of
 his shee-goates^a, the custome
 whereof made the heardsman

Pandosto

It fortun'd a poore
 mercenary Sheepheard,
 that dwelled in Sycilia,
 who got his liuing by other
 mens flockes, missed one
 of his sheepe^b, and thinking
 it had strayed into the
 couert^a, that was hard by,
 sought very diligently to
 find that which he could
 not see, fearing either
 that the Wolues, or Eagles
 had vndone him (for hee was
 so poore, as a sheepe was
 halfe his substaunce) wandered
 downe toward the Sea cliffes,
 to see if perchaunce the
 sheepe was browsing on the
 sea Iuy, whereon they greatly
 doe feede, but not finding
 her there, as he was ready
 to returne to his flocke,
 hee heard a childe crie: but

oftentimes to misse her, and
 knewe not where she was become,^b
 for that leauing hir young
 kiddes vncherished, shee onely
 against nature gaue heede to
 the feeding and nourishment of
 this preetie babe.

Lamon piteing the selie young
 ones, that thus were abandoned
 by their Dam, began to marke
 and watche the goate whether
 she went, and one time amongst
 the rest in the heate of the
 daye, sued her trace so neere,
 that he sawe howe she past
 vnder the thicket and that with
 so tender & warie touch, as y^t
 with her hoofs going in, she
 might no wayes hurte the babe:
 and there being entred in most
 louing sort, enclined her
 teates vnto the infant^c, who
 hungerly sucked the same, no
 otherwise, then if it had beene

knowing there was no house
 nere, he thought he had
 mistaken the sound, and that
 it was the bleatyng of his
 Sheepe. Wherefore looking
 more narrowly, as he cast
 his eye to the Sea, he
 spyed a little boate, from
 whence as he attentiuely
 listened, he might heare
 the cry to come: standing
 a good while in a maze, at
 last he went to the shoare,
 and wading to the boate, as
 he looked in, he saw the
 little babe^c lying al alone,
 ready to die for hunger and
 colde, wrapped in a Mantle
 of Scarlet, richely imbrod-
 ered with Golde^e, and hauing
 a chayne about the necke.
 The Sheepeheard, who before
 had neuer seene so faire a
 Babe, nor so riche Iewels,

the brestes of a naturall mother. At the sight of this, the heards-
man wonderfully abashed, drew
yet at the last more neere, &
serching further, founde it was
a male childe, well growen for
his age, of beautie marueillous,
and farre more richly attired,
than beseemed any wayes the
infelicitie of his fortune,^f
abandoned so miserablie as he
was, and laid forth, to euerie
common aduenture.

The vesture wherin he was
wrapped was a rich mantle of
purple veluet, the compasse
fastened about his necke with a
brooch of gold^e, and by his side
was layde a short fine sworde of
most excellent worke-/manship,
all curiously guilt, on the
hiltes and the handle thereof,
of the most precious yuorie.

Lamon (greedie at the first
of the riche iewels he sawe)

thought assuredly, that it
was some little God,^g and
began with great deuocion to
knock on his breast. The
Babe, who wrythed with the
head, to seeke for the pap,^d
began againe to cry a fresh,
whereby the poore man knew
that it / was a Childe,
which by some sinister
meanes was driuen thither
by distresse of weather:
maruailing how such a seely
infant, which by the Mantle,
and the Chayne, could not
be but borne of Noble
Parentage, should be so
hardly crossed with deadly
mishap.^f The poore sheep-
heard perplexed thus with
diuers thoughts, tooke pity
of the childe, and deter-
mined with himselfe to carry
it to the King, that there
it might be brought vp,

resolved onely to beare them awaye, and to leaue the childe as hee founde it, to some other fortune, but hauing considered a while of that purpose, a bashfull shame quickly surprised his thoughtes, that beeing a man, hee should bee lesse pitifull and humane than the poore beast it selfe, that he thereto had with so great regarde attended and nourished it. In so much, that when night came on, hee tooke both childe and other attire about it, and caried them home vnto his wife, whose name was Myrtale, and therewithall the shee-goate that thitherto hadde cherished and brought it vp.

Myrtale, astonnished at the vewe, demaunded if it were possible that goates in their selfe kinde, could produce young ones of so marueilous shape and

according to the worthinesse of birth: for his ability could not afforde to foster it, though his good minde was willing to further it. Taking therefore the Chylde in his armes, as he foulded the mantle together, the better to defend it from colde, there fell downe at his foote a very faire and riche purse, wherein he founde a great summe of golde: which sight so reuiued the shepheards spirits, as he was greatly rauished with ioy, and daunted with feare: Ioyfull to see such a summe in his power, and feareful if it should be knowne, that it might breede his further daunger. Necessitie wisht him at the least, to retaine the Golde, though he would not keepe the childe: the simplicity of his

proportion, but Lamon suppressing in her the simplicitie of that conceit, reuealed both the manner howe he found the babe, and in what sort, and with howe great delicacie, hee sawe the beast enclining vnto it, and therewithall forgdte not to prescribe vnto her and him a greater cause of humanitie, considering that a bestiall nature, deuoyde of reasonable liuing, had by the gentle condicion thereof, taught them so readie a waye vnto the same.

Myrtale (whose humors sauoured in nothing of a crab tree stock) did not at all discommend her husbandes regarde herein, but ioyning in one moode of mannerly enterテインement together, as housewifely as shee could, (hauing neuer had any of her owne)^j shee lulled the babie,^k

conscience feared him from such deceiptfull briberie. Thus was the poore manne perplexed with a doubtfull Dilemma, vntil at last the couetousnesse of the coyne ouercame him: for what will not the greedy desire of Golde cause a man to doe? So that he was resolued in himselfe to foster the child, and with the summe to relieue^h his want: resting thus resolute in this point, he left seeking of his sheepe, and as couertly, and secretlyⁱ as he coulde, went by a by-way to his house, least any of his neighbours should perceaue his carriage: assoone as he was got home, entring in at the doore, the childe began to crie, which his wife hearing, and seeing her

and locking vp the ornaments^e
and iewels in a fast barred
cheste,^l they both thence-
foorth endeouored to foster it
vp, in no other sort, nor by
any other kinde of deliuerance^m
then as their owne.

(1587, Sigs. Alv-A2)

^{b7}
To this caue, a sheepe from out
of Dryas flocke, that newly had
yeaned her lamb, oftentimes in
the day frequented,^a and that
with such continuance, as the
shepheard thinking it manie
times to bee lost,^b endeouored
at the last, to make some deuice
whereby to constraine it to
feede in companie, without
wandring any more as it was
accustomed. And going to the
Caue to seeke the sheep, with
an Osier twig wreathed in his
hande, wherewith to fasten the
necke and foote thereof together,

husband with a yong babe in
his armes, began to bee
somewhat ielousse, yet
marueiling that her husband
should be so wanton abroad,
sith he was so quiet at home:
but as women are naturally
giuen to beleue the worste,
so his wife thinking it was
some bastard: beganne to
crow against her goodman, and
taking vp a cudgel (for the
most maister went breechles)
sware solemnly that shee would
make clubs trumps, if hee
brought any bastard brat
within her dores. The goodman
seeing his wife in her
maiestie with her mace in her
hand, thought it was time to
bowe for feare of blowes, and
desired her to be quiet, for
there was non such matter:
but if she could holde her
peace, they were made for

a sight more straunge then
 looked for, presented it selfe
 vnto him. For the Ewe (framed
 as it seemed by nature, to the
 pitying of distressed creatures)
 hauing there found a sweete
 babe,^c did in most soft and
 gentle maner, visite it many
 times with her teats, and that
 with so meek and tender handling,
 as if it had bin the proper
 Nurce. The childe vnused to any
 difference, esteemed it as a
 naturall diet, and without crying
 or other distemperature at all,
 first on the one side, and after
 on the other, as the Ewe turned
 her selfe, with the prettie mouth/
 (which was sweete and pleasaunt
 to behold)^d sucked the same.
 The Sheepe seeming therevnto to
 haue borne a most straunge and
 peculiar affection, which one
 while with the licking of her
 tongue on the visage, and another
 euer: and with / that he
 told her the whole matter, how
 he had found the childe in a
 little boat, without any
 succour, wrapped in that
 costly mantle, and hauing
 that rich chaine about the
 neck: but at last when he
 shewed her the purse full of
 gold, she began to simper
 something sweetely, and
 taking her husband about the
 neck, kissed him after her
 homely fashion: saying that
 she hoped God had seene their
 want, and now ment to relieue
 their pouerty, and seeing
 they could get no children,^j
 had sent them this little
 babe to be their heire.^m
 Take heede in any case (quoth
 the shepherd) that you be
 secret, and blabbe it not
 out when you meete with your
 gossippes, for if you doe,

while with softe and deyntie
coying it with her head, it
exceedingly did manifest.

Dryas, though he were
clubbishe in condition, yet
not herein estraunged from that
pietie, which the gentle beast
had thus alreadie portraied vnto
him thought himselfe also in
nature bounde to tender the
infant, and perceiuing it was
a girle, and therewithall what
ornaments (testimonies that the
place whence it came was of no
meane reputation) were also
annexed vnto it, hauing on the
head a coyfe curiously wrought
and imbroidred with golde,
iewels and other precious things,
not to be despized: he adiudged
the chaunce thereof not to haue
happened vnto him, without some
diuine preparation:^g Wherefore
taking it vp in his armes, he

we are like not only to loose
the Golde and Iewels, but our
other goodes and liues. Tush
(quoth his wife) profit is a
good hatch before the doore:
feare not, I haue other things
to talke of then of this:
but I pray you let vs lay
vp the money surely, and the
Iewels, least by any mishap
it be spied.^l After that
they had set all things in
order, the shepheard went to
his sheepe with a merry note,
and the good wife learned to
sing lullaby^k at home with
her yong babe, wrapping it in
a homely blanket in sted of a
rich mantle: nourishing it
so clenly and carefully as it
began to bee a iolly girle,
in so much that they began
both of them to be very fond
of it, seeing, as it waxed in

gladly receiued the charge age, so it increased in
thereof, and making his prayers beauty.
to the Nimphes, that with good (Pandosto, p.37,10 - p.41,9)

successe he might afterward
bring her vp, whom as an humble
Suppliant, left (as it seemed)
to their patronage) he had found
laid at their feet, he departed.

Nowe when night came, that he
was to driue his sheepe home to
their folde, hauing secretlyⁱ in
the meene time conueied all the
iewels and ornaments into his
bouget, assoone as he was returned
to his house, he began to recompt
vnto his wife al that he had seene,
and shewed her also what hee had
founde: Nape was the Sheperdesse
called, to whose especial care her
husband with many words recommended
the regard of the distressed infant,
commanding her thenceforward to
repute it as her own natural
daughter, & in such sort only to
nourish and prouide for it.^m

That the correspondences to which Wolff draws attention exist is of course undeniable. But he claims that 'Greene borrows from Longus ... numerous details and incidents of the finding of Fawnia ... these he obtains, mostly, by compounding particulars regarding Daphnis with corresponding particulars regarding Chloe, and using the composite for Fawnia.' (loc.cit.). Before allowing this claim we must consider the possibility that any two writers, treating a basically similar situation, would be likely to include a number of identical details, along with the many divergent ones which Wolff omits to mention. Wolff's case is anyhow too strongly put. Greene may well have read Daphnis and Chloe and recalled, consciously or unconsciously, some of its details in composing Pandosto. In the absence of any unquestionable verbal parallel¹⁷ I cavil at the statement that

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17. The nearest to a verbal parallel quoted or referred to by Wolff is with Day's 'if she fortun'd once in keeping of sheepe to lose hir maidenhead.' Greene, says Wolff, 'expands and dilutes the jest, and makes two of it: first a neighbour counsels the shepherd 'to keepe his daughter at home, least she went so oft to the field that she brought him home a yong sonne'; then the shepherd's wife warns him not to meddle in the prince's love affair, 'least in sauing Fawnias mayden-head, you loose your owne head'.' (Wolff, p.450; cf. Pandosto, pp.66-7.
-

Greene 'borrows' and 'compounds particulars' from the earlier work.

Though Daphnis and Chloe may not have exerted a direct

influence upon Pandosto, the pastoral tradition, in which
Daphnis and Chloe has its place, undoubtedly did. ¹⁸ Pruvost

18. Greene's use of pastoral conventions in Pandosto is discussed by Edwin Greenlaw, 'Shakespeare's Pastorals', Studies in Philology, XIII, 2 (April, 1916).

sees in Greene's use of pastoral material an example of his sensitiveness to literary fashion, pointing out that at this time the influence of classical pastoral, and its continental derivatives belonging to the Renaissance, was for the first time making itself strongly felt in English literature, in such works as Spenser's Shepherd's Calendar (1579), Lodge's Forbonius and Prisceria (1584) and Sidney's Arcadia ¹⁹ (not

19. Pruvost points out that several features in which Pandosto resembles the Aethiopica are to be found also in the original (unrevised) Arcadia. They are not however striking resemblances. His statement that 'il n'est pas interdit de compter le roman de Sidney au nombre des modèles de Greene' (p.302) seems to me not justified.

published till 1590, but circulating in manuscript for several years earlier). As already mentioned, Pruvost believes that Greene's inspiration for parts of Pandosto, including some of the pastoral material, came directly from the Amadis de Gaule, which, like Daphnis and Chloe, has a story about a child parted from its parents and brought up as a shepherdess.

A definite but minor source for a few lines of Pandosto

is John Lyly's play, Campaspe.²⁰ Greene adapted part of a

20. Pointed out by G.C. Moore Smith, 'Lyly, Greene and Shakespeare', Notes and Queries, Dec. 14, 1907, 461.

soliloquy of Hephestion (II,ii; in Works, ed. Bond, II,330) for one of Pandosto's meditations (see p.80, 14-22,n.). Though the generic similarity between dramatic soliloquies and the 'passions' of euphuistic novels has often been pointed out, this is the only example known to me of actual correspondence.

It is odd that the search for sources of Pandosto, which has travelled so far afield, should have left undiscovered what may well be considered the main source, especially as, being by Greene himself, it is so near home. C.J. Vincent did point out in 1939 that Greene has repeated in Pandosto a short passage from Euphues his Censure (1587) and another from Planetomachia (1585; see p.14,1-6,n. and p.78,19 - p.80,6,n.). Many other borrowings and close adaptations from Euphues his Censure have however so far passed unnoticed. All but one come from the section of that work called Ulysses Tale (Sigs. C3-E3 of the 1587 edition). The direct verbal borrowings account for about 7½% of the text of Pandosto; in addition, there are resemblances of plot. The nature of the borrowings may best be seen from a summary of Ulysses Tale, in which I indicate the position of passages transferred by Greene into Pandosto:

Polymestor, Prince of Ithaca, was married to Moedina, a lady 'by byrth royall, fayer by nature, and learned by education' (cf. Pandosto, p.6,5-6, and p.45,23 - p.46,2). She fell in love after her marriage with Vortymis, a gentleman who served in her husband's court. (Part of the description of how she tried to overcome her affections serves for the accounts of how Dorastus tried to overcome his passion for Fawnia: Pandosto, p.48,11-15; p.49,11 - p.50,3; p.50,9 - p.51,3; p.51,13 - p.52,2). Her affection for him became obvious to all. Polymestor began to be jealous, but conquered his feeling. (The opening paragraph of Pandosto, p.5,2-19, is taken from Polymestor's meditation on jealousy). Vortymis would have liked to requite Moedina's love, but discouraged himself. (His thoughts are echoed in the accounts of Fawnia's attempts to quench her love for Dorastus: Pandosto, p.52,15-21; p.53,7 - p.54,7, and p.58,18-21). Eventually she revealed her affection for him. He tried to discourage her. (His arguments against adultery, and her reactions to them, become the arguments used by Franion to dissuade Pandosto from murdering Egistus, and Pandosto's reactions: Pandosto, p.11,13 - p.12,17). She forced him to agree to serve her. Left alone, he meditated on his situation. (His dilemma is verbally echoed in the account of Franion's hesitation when Pandosto requires him to murder Egistus: Pandosto, p.13,8-9 and

13-16; p.14,1-6 and 10-13). He finally decided to yield to her importunities, and they became lovers. Fearful that this should become known, they decided to flee the country, and went to Samos. (The account of their preparations and departure influenced the description of the flight from Bohemia of Egistus and Franion: Pandosto, p.16,16 - p.17,16). Polymestor learned where they had gone, and wrote to his wife offering forgiveness. The messengers who took her his letter learned that she had murdered Vortymis and was being courted by a new suitor. She threw her husband's letter into the fire; but as his messengers were about to leave the country, a messenger came from Moedina and told them that she, overcome with remorse, had killed herself. They took the news to Polymestor who, after a few weeks' mourning, 'passed the rest of his years in quiet'.

The other adaptation from Euphues his Censure (but not from Ulysses Tale), is the passage in which Dorastus's father encourages him to marry (see Pandosto, p.44,7-15, and n.).

It is possible that Greene first conceived the plot of Pandosto and only afterwards realised that passages from Euphues his Censure might be fitted into it. Alternatively, the situations in the earlier part of Pandosto involving Pandosto, Bellaria, Egistus and Franion may be deliberate variations upon the situations in Ulysses Tale.

The Popularity of Pandosto.

There are numerous analogues to Pandosto, yet none of the suggested sources would account for more than a few passages of the work. This makes it seem likely that Pandosto is, not a structure consciously put together from definite sources, but ⁹synthesis of elements absorbed by a mind essentially unoriginal, but highly sensitive to literary fashions. When Greene was writing, romance, especially Greek romance, was popular: some of its basic elements are found in Pandosto. Pastoralism was coming into favour in England: Greene included a lengthy pastoral episode. Enthusiasm for euphuism was diminishing: Greene employed fewer set pieces and a plainer style than in any of his earlier novels. The resultant work achieved a popularity which, compared with its merit, is truly astonishing. Its success was not sensational and immediate, as that of Lyly's Euphues had been,²¹ but it was steady and

21. STC records five editions from 1578 to 1581, as well as numerous later ones.

long-lasting. Pandosto was frequently reprinted, without the artificial stimulus of antiquarian or scholarly interest, for about one hundred and fifty years. During that period, it exercised a clearly demonstrable influence on a number of English and French writers, as is shown in Appendix B.

The only other Elizabethan works of prose fiction with which it is comparable in these respects are Sir Philip Sidney's Arcadia, the romances of Thomas Deloney and those of Emanuel Forde. The Arcadia is of course greater in every way than Pandosto; its popularity was as long-lasting, and its influence at least as great. Forde's romances, which resemble Greene's more than Deloney's do, and which likewise are much inferior to the Arcadia, are for that reason more interesting as a basis for comparison. Forde's name is scarcely known except to the specialist; only one of his three romances has been reprinted in our time.²² He achieves

22. Ornatus and Artesia, in Shorter Novels: Seventeenth Century, ed. P. Henderson, Everyman's Library, 1930.

no more than a bare mention in Douglas Bush's English Literature in the Earlier Seventeenth Century (pp. 53-4) and little more in The Cambridge History of English Literature (III, 359). Yet Ornatus and Artesia (c. 1595), Montelyon (first extant ed., 1633) and Parismus (1598) were constantly reprinted during the seventeenth century, and there were several editions of the second and third of these in the early eighteenth century.²³ Ernest Baker, in his History

23. A. Lsdaile, A List of English Tales and Prose Romances Printed before 1740 (1912), records nine editions of Ornatus and Artesia, fifteen of Montelyon, and twenty-nine of Parismus.

of the English Novel (III,124) declares that 'the case of Emanuel Forde shows how easy it is for a novelist without a spark of genius to satisfy, by mere industry, and continue to satisfy, the cravings of a certain large section of the reading public.'

The sustained appeal of Forde's work, combined with the neglect and disesteem into which it has since fallen, may prepare us to find a similar discrepancy between the popularity and the merit of Pandosto. The popularity of Greene's romance is probably not to be accounted for on wholly logical grounds: chance must have played its part. Nevertheless, a critical examination of various of its features may go some way towards explaining its success.

In structure, Pandosto is crude but simple. Abandoning the framework device that he had employed in his fiction regularly during the preceding three years, Greene here tells what are basically two separate stories, linked only by the fact that Dorastus and Fawnia are children of the central characters in the earlier part of the book. If Fawnia had not been left floating on the waves, the first part of Pandosto (up to p.33,17) might well have existed as a short story in its own right. The story of Dorastus and Fawnia, too, is self-contained up to the point where they arrive at the coast of Bohemia (p.76). Only after this do the two stories merge. The design is unsubtle. No attempt is made,

for instance, to exploit the obvious opportunities for irony in Fawnia's situation: the reader is not reminded of the 'shepherdess's' origin, and thus of the story of Pandosto, until the arrival in Bohemia. Even the attempt at sensationalism in making Pandosto fall in love with his daughter is most tentatively handled; until Pandosto learns who Fawnia really is, the reader is reminded of their relationship only once, and that in a vague phrase - when Pandosto's love is called 'vnlawfull lust' (p.83,20). The recognition is effected by a crude reversal of Pandosto's affections, (Pandosto hauing his former loue turned to a disdainfull hate', p.88,8-9), which are reversed again, of course, as soon as he knows Fawnia to be his daughter.

The chief merit in the design of Pandosto is its simplicity. Though the story is not well handled in detail, its broad outlines are easy to follow. Pandosto must have been more easily assimilable than much of the fiction written at the time, and this may have helped it to retain its hold upon a reading public: it hardly seems an accident that Greene's least confusing work should be the one that lasted longest. Relative simplicity may not seem to have been a recommendation at a time when the Arcadia, with all its complexities, exerted a great attraction. It seems probable, however, that the appeal of Greene's little book

was to a less sophisticated taste than that of the readers of Sidney's large and expensive folio. In 1615 it was said that a typical chambermaid 'reads Greene's works over and over';²⁴ and, nearly a hundred and fifty years later, Samuel

24. see Works of Thomas Overbury, ed. E.F. Rimbault, 1856; reprinted 1890, p.101. The Character of A Chambermaid was first printed in 1615; see Gwendolen Murphy, A Bibliography of English Character-Books, 1608-1700, Oxford, 1925, p.18.

Richardson pictured a girl of the same class absorbed in Pandosto itself.²⁵ One would not deny, of course, that some

25. Clarissa, 1747-8; Everyman's Library, 1932, II, 500: 'I was there in a moment, and found all owing to the carelessness of Mrs Sinclair's cook-maid, who having sat up to read the simple History of Dorastus and Fawnia when she should have been in bed, had set fire to an old pair of calico window-curtains.'

people read both Pandosto and the Arcadia. Minds which grapple with problems of the higher criticism have in our own day been known to relax with books on which such criticism would be wasted. We know, of course, that William Shakespeare read Pandosto; but most of its readers probably were closer in intellectual capacity to those pictured in Overbury and Richardson.

C.S. Lewis finds that in Pandosto 'at last the story is the thing. Dialogue and soliloquy, though still mostly euphuistic, have been reduced to reasonable proportions.'²⁶

26. English Literature in the Sixteenth Century, Oxford, 1954, p.422...

In comparison with Greene's earlier works, this is true. There are elaborate 'passions' and formal speeches in Pandosto; but there is less of that quasi-operatic progression of the narrative from one set-piece to another noticed in Perymedes.²⁷ There is, too, in the exchanges

27. see Literary Introduction, p.xxxv.

between Dorastus and Fawnia and those between Pandosto and Fawnia, less formality than might have been expected. Nevertheless, the degree of rhetorical development accorded to certain situations still impedes the narrative. Conversely, there is too much purely narrative material to make it a successful novel within any convention in which 'set pieces' are of prime importance. Some of the story telling, too, is very hasty, with one event coming too quickly after another (e.g. p.69,5-20; p.91,19 - p.92,6).

The increased importance of narrative over rhetorical set pieces represents a further stage in a development noticed in the Literary Introduction to Perymedes. In that book, I suggested, Greene was beginning to show signs of weariness with the full-blown euphuistic prose style. In Pandosto these signs are much clearer. Euphuism as a prose style, depending largely on the piling up of similes, on tricks of elaboration and amplification, is decorative and

static, essentially unsuited to narrative. In truly euphuistic fiction, 'the story' is not 'the thing': no better illustration could be given than Euphues itself. It is not surprising then, that in Pandosto, where Greene seems to be feeling his way towards a mode of fiction in which the interest resides mainly in the onward flow of the action, he should discard much of the stylistic as well as the structural apparatus of euphuism. As in Perymedes, the most elaborately euphuistic passages are borrowings from his own earlier fiction.²⁸ In some of the more reflective

28. see e.g. p.14,1-6; p.50,16 - p.51,17; p.51,13 - p.52,2.

passages that are original to Pandosto, Greene uses tricks of style that are, individually, recognisable features of the euphuist's stock-in-trade, but not often enough for us to claim that these passages are, in any real sense, euphuistic. Moreover, much of the work shows no signs of euphuism. The absence of the more pronounced, and especially of the more eccentric, characteristics of euphuism - the style 'stufft ... with hearbs & stones'²⁹ - may well have recommended Pandosto

29. Nashe, Have With You to Saffron-Walden: Works, ed. McKerrow, III, 132.

once the fashion for this style had passed: and there is evidence that it was passing even at the time Pandosto was

30
written. But relative plainness of style cannot in

30. cf. Pruvost, p.562: 'En dehors de son intérêt romanesque, et de l'heureux agencement d'un récit bien conduit, bien articulé, et bien équilibré en ses diverses parties, son Pandosto doit sans doute d'avoir conservé des lecteurs plus longtemps qu'aucun autre de ses romans au fait que c'est aussi celui dans lequel le style est le plus direct, le plus dépouillé, le moins surchargé d'ornements.'

itself explain the longevity of Pandosto. C.S. Lewis did not exaggerate in describing Pandosto's style as sometimes 'too plain and factual to kindle our imagination' (loc.cit.). Greene's rhetoric is too often sluggish, and his descriptive passages are rarely enlivened by any imaginatively chosen detail, any touch to bring the characters and their situation vividly to the reader's mind.³¹ Beyond this,

31. Pruvost, p.304: 'Tout entier à son récit, à la succession des événements ou aux arabesques oratoires qu'ils lui permettent de tisser, Greene ne se soucie guère à l'ordinaire de parler aux yeux et aux sens de ses lecteurs.'

Greene's style descends at times from the 'plain and factual' to the drab and incompetent. The Commentary furnishes ample evidence of his habit of straining the sense of words in order to achieve some meretricious effect of style: he will pile clause upon clause, making long, shapeless sentences; he takes refuge in repetitions, not merely of stock phrases and proverbs, but of longer passages;³² alliteration is

32. For instance, the description of Bellaria (p.6,5-8),

itself derived from Euphues his Censure, becomes with very little alteration a description of Euphania (p.45, 25 - p.46,4); part of Franion's attempt to dissuade Pandosto from murdering Egistus (p.11,15-17) is used by Pandosto's nobles when they attempt to persuade him not to burn Bellaria and her child (p.23,21-23), and is later repeated by Pandosto himself in his penitence (p.34,19-20).

sought after for its own sake (e.g. p.25,17-19; p.34,4-5) and action is narrated with scarcely assimilable haste (e.g. p.33,20 - p.34,7).

Against these faults of style, some virtues may be counted. Pruvost (p.306) considers that no part of the book is as welcome as that which tells of the progress of jealousy in Pandosto's heart. He quotes (in a French translation) p.8,18 - p.11,6, commenting (pp.307-8): 'La naissance, puis les progrès de la jalousie, depuis le premier doute jusqu'à l'affolante et trompeuse certitude, l'attitude de Bellaria qui ne comprend pas le changement d'humeur de son mari, s'inquiète, puis tout aussitôt se rassure parce que sa conscience est pure, tout cela est exactement observé et sobrement noté. Comme s'il renonçait à ses habituelles recherches de style, l'auteur n'emploie cette fois que des phrases simples, sans arabesques ni fioritures, qui se contentent d'exprimer directement ce qu'elles ont à dire. Un passage comme celui-ci est aux antipodes des débordements du style euphuiste. Il a au

contraire, par comparaison, la netteté, la retenue, l'économie, l'allure rapide et dépouillée, bien que sans sécheresse, qui sont parmi les meilleures qualités de la nouvelle italienne. Est-il parce qu'il venait de lire et de traduire Boccace que Greene usait cette fois de ce style? Aucun de ses romans antérieurs, en tout cas, n'a un accent aussi moderne que, en dépit de son sujet, celui de Pandosto. Et aucun ne permet mieux de voir le tort que firent, à l'excellent conteur qu'il aurait pu être, et sa docilité envers l'enseignement de ses maîtres de rhétorique, et son désir de rivaliser avec Lyly sur son propre terrain.' That Greene should have become capable of writing good narrative prose is an important development in his work; the passage cited by Pruvost is a competent piece of storytelling. I question, however, whether its virtues warrant praise higher than C.S. Lewis's comment, 'the narrative portions are often written without rhetoric in a simple, straightforward style.' (loc.cit.). More positive virtues of style are to be found in the pages describing how Porrus found the infant Fawnia and took her home to his wife (pp.37-41). Here Greene's imagination really seems to kindle. The discovery of the child is described with enough detail to create for us a sympathetic portrayal of the shepherd's state of mind; there is gentle humour in the

naïveté of his reactions to the sight of the baby, and a more robust humour in his wife's reactions to his arrival with it at their home. The account is warmed with human sympathy and lightened by the spirit of irony³³. A few

33. There is indeed an irony - undeveloped and probably unconscious - of almost Shakespearian complexity when Fawnia, cast out by Pandosto on suspicion that she is his wife's bastard, almost undergoes the same fate on suspicion of being Porrus's.

touches of realism similar to those found here were noticed in Greene's treatment of the story-tellers in Perymedes. Again it is with the more humble characters that he is at home; again the merits of the Coney-Catching Pamphlets are anticipated. A few similar touches, along with occasional felicities of phrasing as in Bellaria's lament over her child (pp.24-5), are to be found in other parts of Pandosto, but they are too rare to redeem the work's general shabbiness of style.

As was hinted at the beginning of this section, one of the more likely reasons for Pandosto's success is its subject matter. Drawing, consciously or not, on many different literary traditions, and bringing together in one work a variety of popular motifs, Greene provides his readers with, if not true imaginative stimulation, at any rate the raw material of day-dream and romance. He opens the door on a world in which the women are beautiful, virtuous, and

high-born; where highly susceptible princes fall in love with supposedly lowly maidens and, whatever doubts they may have about the propriety of their love, make the romantic decision in the end.³⁴ It is a world of tragi-

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34. As time went on, the romance of Dorastus and Fawnia seems to have become Pandosto's principal attraction: the book, and many of its adaptations, are known by the names of the young lovers.
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comedy: of shipwreck and miraculous survival, storms and sudden calms, of unexpected reunions; a world in which the poor, though contented in their poverty, are no less happy in the sudden acquisition of riches: a world, in short, of romance. There is something archetypal about Pandosto.

It is true that many other works of the period with similar motifs³⁵ passed more quickly into oblivion, true too that

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35. The Winter's Tale, being a play, should not perhaps be used in evidence here. It is interesting nevertheless that, though its plot is almost identical with that of Pandosto, the play is not known to have been performed during the seventeenth century after the closing of the theatres, and was not printed except in collected editions of Shakespeare's works until 1714. In Appendix B, I suggest that a version was played in 1703; but the first adaptations that have survived, which are almost certainly the first performed at the regular London theatres, are of the mid-eighteenth century: the very period when Pandosto was ceasing to be printed.
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Greene's handling of romance material is far inferior to that of Sidney, or of Lodge in Rosalynde (last reprinted in 1642). There is a difference, however, between artistic

and popular success. It should be noted, too, that while offering his readers the pleasing sensationalism of a world of romance, Greene gives them at the same time a strong illusion of moral edification. Pandosto is besprinkled with 'sentiments to which every bosom returns an echo'. The constant reiteration of proverbial, sententious and platitudinous remarks, so wearisome to the intellectually inclined modern reader, may have been more welcome to minds not seeking originality. The same class of readers may have welcomed the complete absence of sensuality from Greene's handling of the love affair of Dorastus and Fawnia; in this respect, his work is typical of Elizabethan romance, on which a 'puritanical' influence is often noticeable.³⁶

36. Oddly enough, the most noticeable exception is Forde.

It is typical too of an enduring strain of English fiction which has never failed to find readers. Even modern literary critics show a tendency to praise Greene's female characters for what appear to be moral rather than aesthetic reasons. Again, however, we cannot claim to have isolated the quality which kept Pandosto afloat: Perymedes, too, has a combination of romance material and moral comment, but was submerged for three hundred years.

Why Pandosto retained its popularity for a century longer than any other of Greene's writings thus remains

unexplained. Contributory causes seem to have been the presence of romance material along with comparative simplicity of style and structure, a high moral tone (superficially, at least) and the extended treatment of the Dorastus - Fawnia affair uncomplicated by twists of plot; the major cause, however, was probably the goddess to whom Greene so often paid tribute: Fortune.